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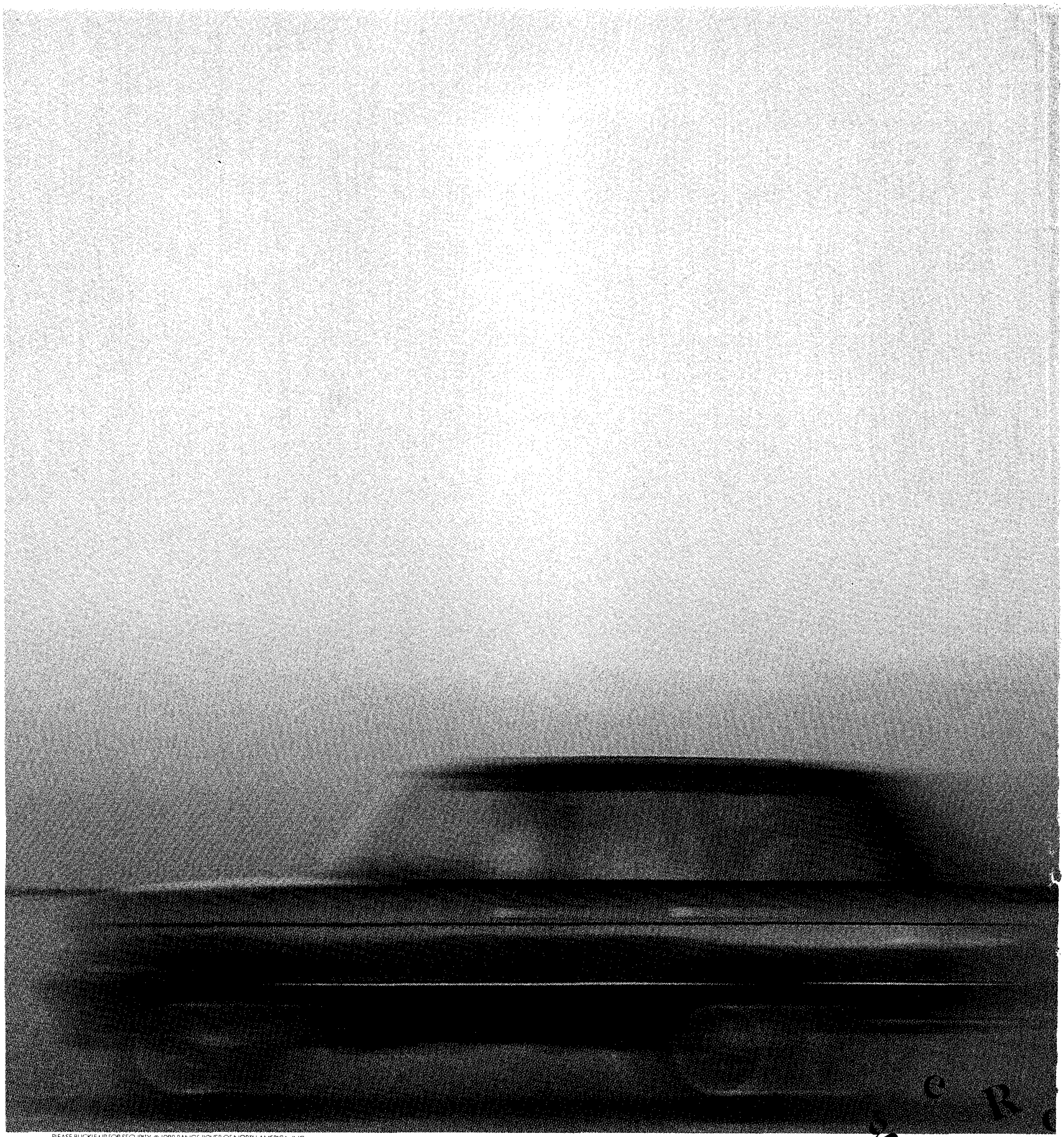

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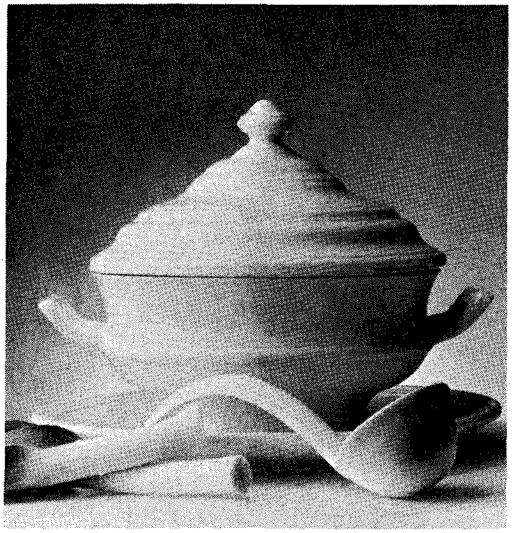

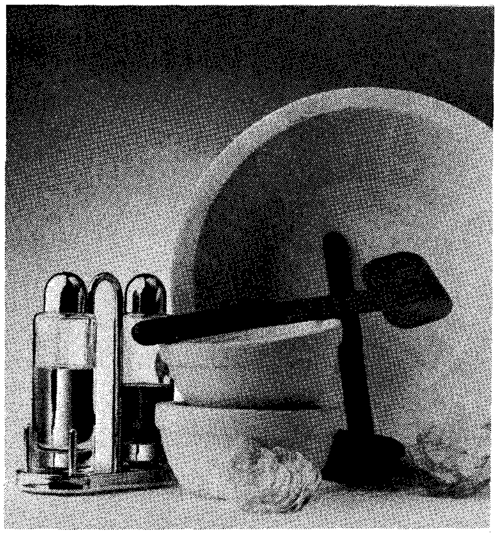

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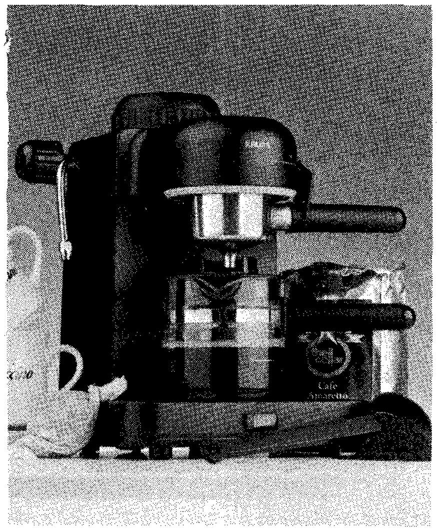

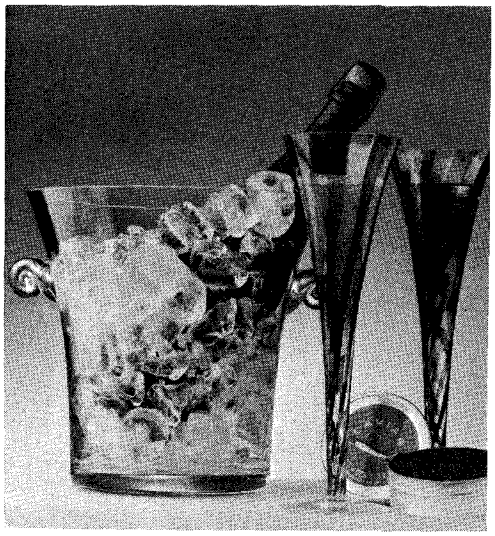

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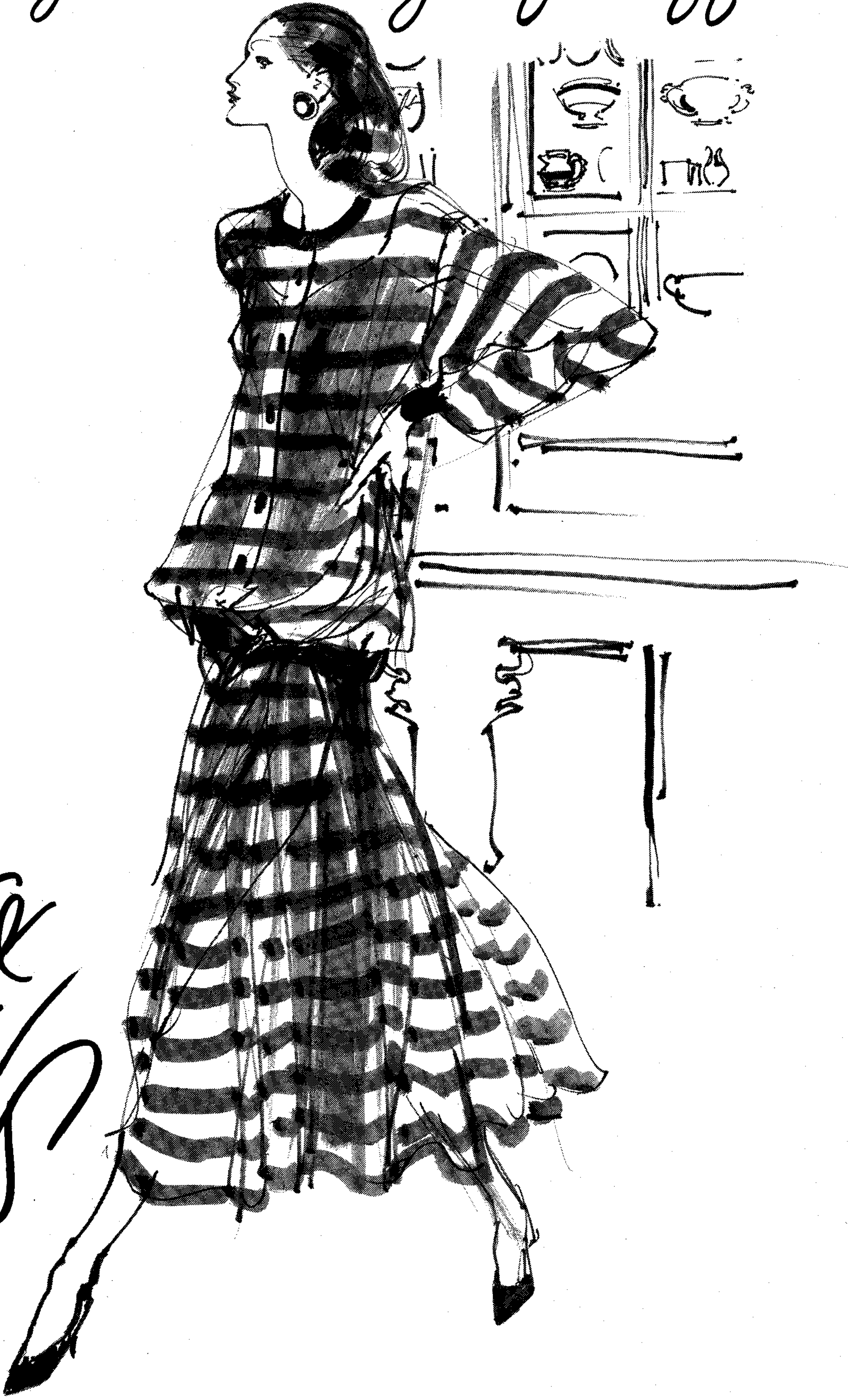

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BY ED MCCABE

Michael Dukakis's campaign was not murdered by the competition; it was a political suicide, argues Ed McCabe, who was hired to create commercials for the Democratic candidate. McCabe, the founder and former head of Scali, McCabe, Sloves, created nearly a dozen commercials—negative spots attacking Bush and heartwarming spots with a heroic Dukakis—but *none* of them ever ran. The spots that *did* run were roundly criticized. "It was," writes McCabe, "perhaps the greatest single marketing and communications disaster of the twentieth century."

50 Word of Mouth

BY PETER BLAUNER

Eric Bogosian became a downtown cult figure in the early eighties with his performance pieces, then gained a critical following with his one-man show *Drinking in America.* In Oliver Stone's movie *Talk Radio,* Bogosian plays a manic late-night radio talk-show host in Dallas who's about to become a national celebrity, which is about to happen to Bogosian too. "He has," says Joe Papp, "all the makings of a star."

58 Middle-Class Mice

BY MELINDA BLAU

Mice can invade any apartment: No one is too neat, too clean, or too rich to have them. Once indoors, mice travel vertically and horizontally, on wires, around pipes and cables, under floorboards, and over dropped ceilings. Mice aren't cute or harmless: They are capable of stripping a stove or refrigerator of its insulation. And they multiply rapidly. "There's no such thing as one mouse," says an expert. "There are always six to eight nearby." A guide to managing mice.

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BY BARBARA COSTIKYAN

At Mondrian, chef-owner Dennis Foy has made the ultimate oyster stew by combining poached *and* fried oysters.

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Photographs: top left, Frank Schramm; center left, Joyce Rudolph; bottom, Togashi. Illustration by Peter de Sève.

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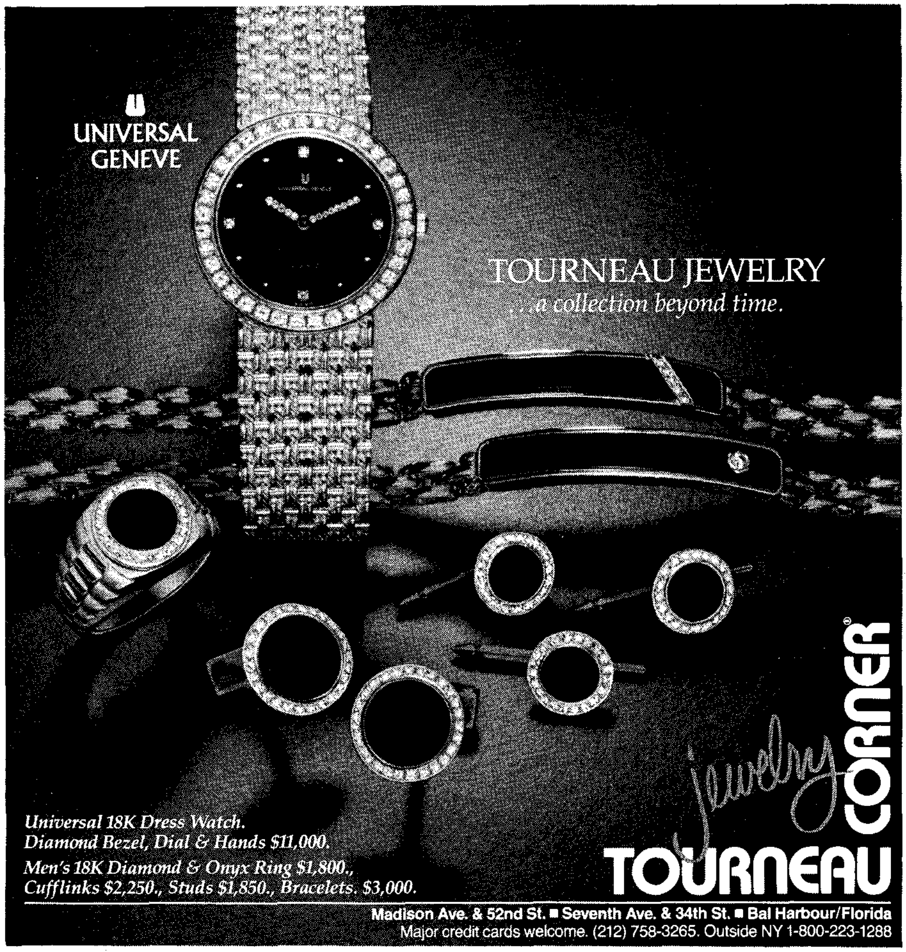

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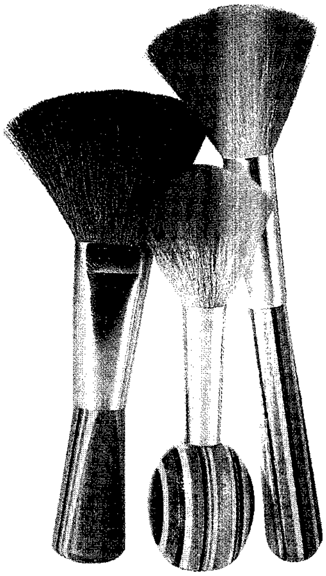

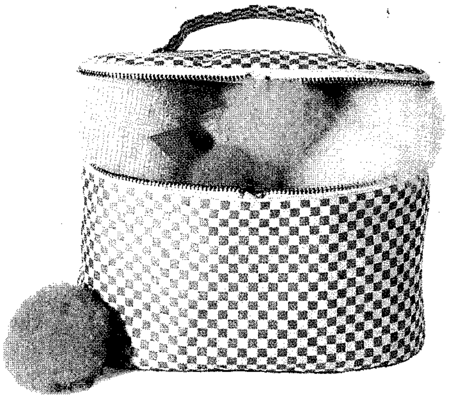

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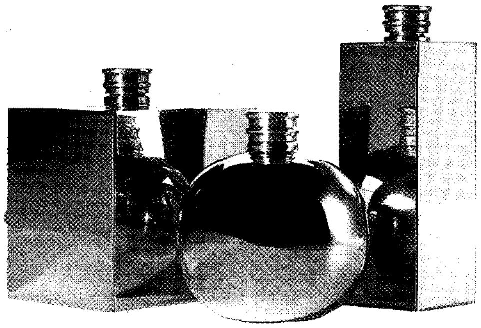

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LETTERS

As a Matter of Fax

I AM A LOYAL FOLLOWER OF *New York* and was happily reading your November 21 issue when one sentence pained my heart.

David Blum's article "Fax Mania" was well written and accurate, except for the definition of "junk fax." As a representative of the world's largest and most prestigious public-relations firm, I am offended that "public-relations materials" could be included in the "junk fax" category.

Our people are faxtidious in their efforts to assure that only faxual and faxinating materials are faxed to the media. By Blum's definition, an "important press release" would probably be a faximoron. However, we would like to see another category created for public-relations materials, like "facts fax" or "info fax" or even "favored fax."

And while we're creating categories, please do not classify this letter as "junk fax." It is "fan fax." But if you cross me again, the next one will be "attack fax."

Robert E. Hope
Executive vice-president
Director of marketing
Burson-Marsteller
Manhattan

I THINK *New York*'s READERS SHOULD be forewarned that, like everything else beneficial, fax machines have side effects. The phone companies now have a new source of revenue, so it is recommended that fax phone bills be carefully scrutinized for double or triple charges every time a transmission is unsuccessfully attempted. To receive proper credit, save all error reports and return them to the phone company with a copy of the phone bill.

I work for a relatively small company that sends about 150 faxes a month and have been credited about $50 a month in overcharges. It boggles the mind to consider what the dollar amount might be for large corporations.

Ruthe Winkler
Manhattan

FAX NOW LINKS THIS OUTPOST OF THE World Council of Churches to its headquarters in Geneva, Switzerland. But most important, the technology has pro-

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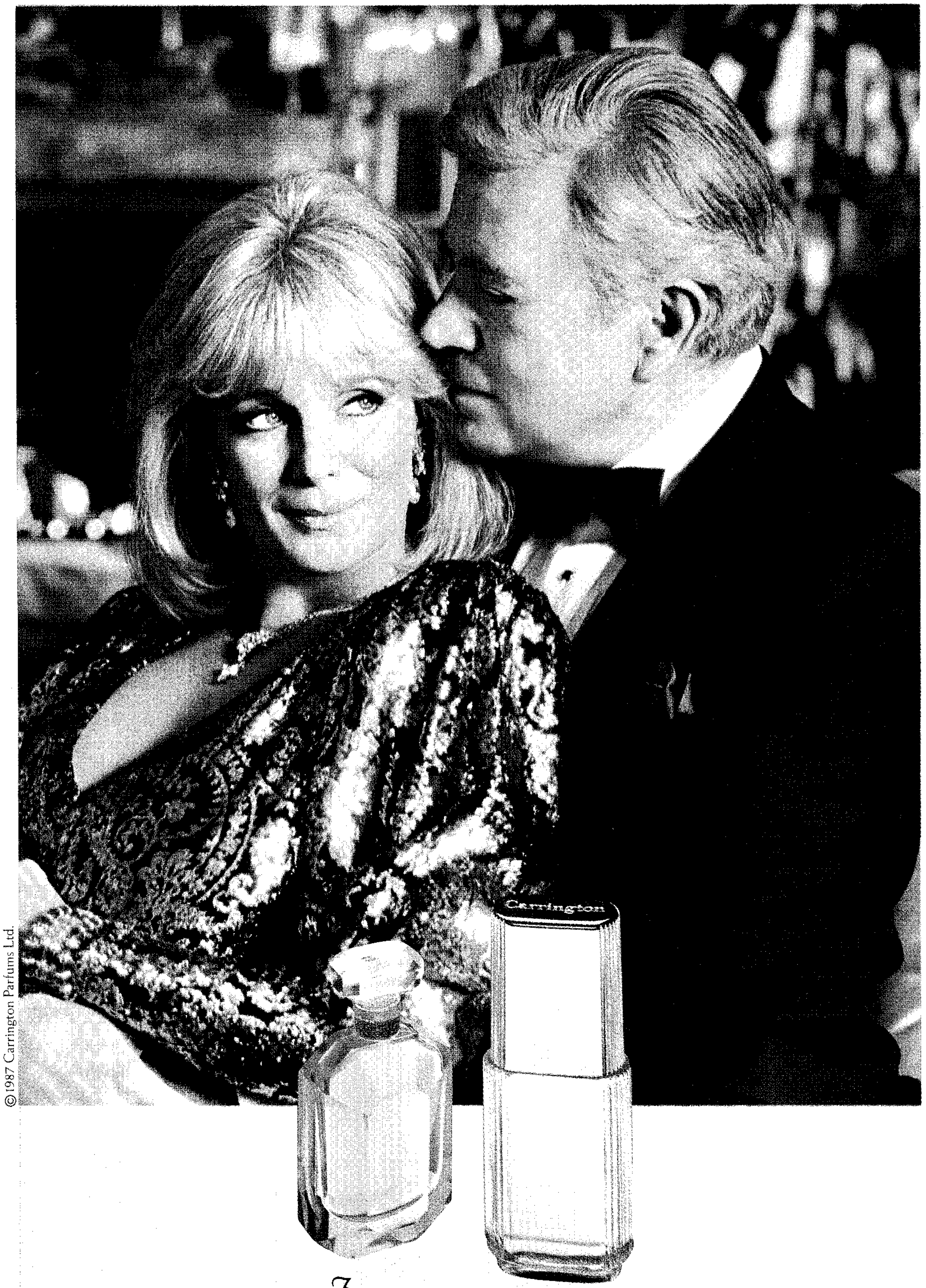
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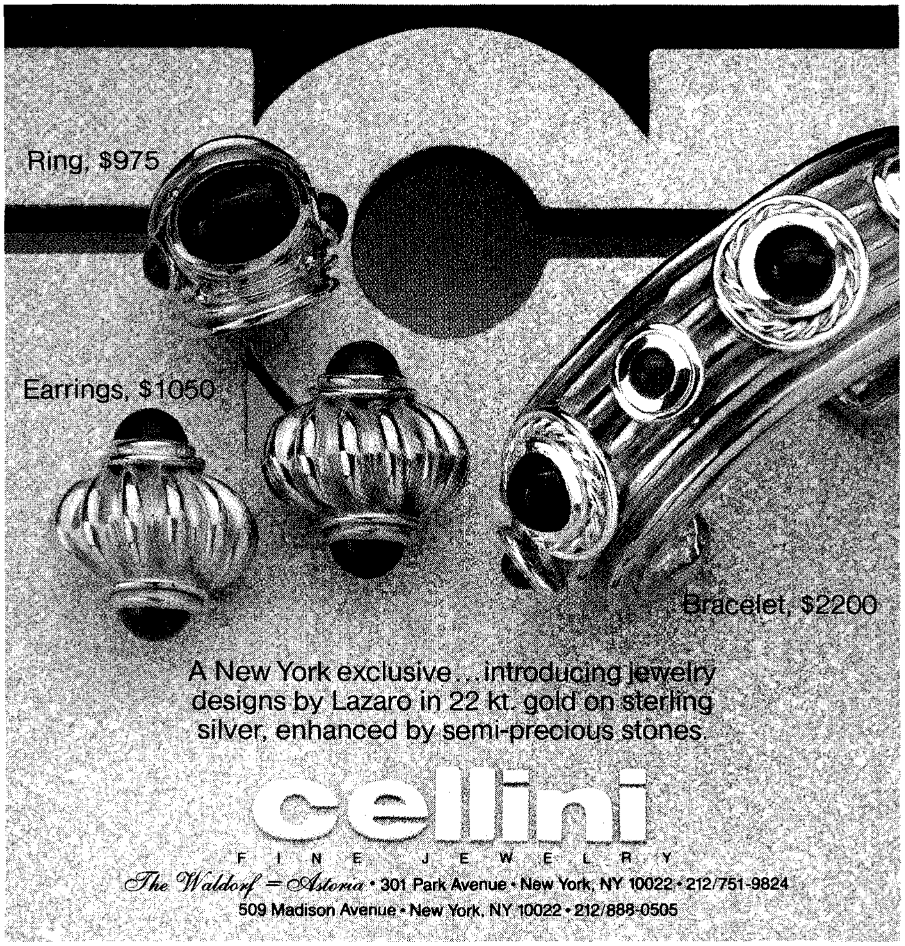

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duced a new persona in my very capable assistant, Richard Olson—the Grand Fax Master Flash—who punches up about 30 programmed numbers a day and receives about as many in return. Fortunately, he's not the type to sport a silk cape and spandex tights!

Andrea R. Cano
Communications director
World Council of Churches
Manhattan

THINK MAYTAG REPAIRMEN ARE LONELY? Then you've never met free-lance copywriters with fax machines.

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Jayne Jacobson
Ramsey, N.J.

I BELONG TO A GROUP OF UNCONnected folks called Fax Anonymous. We don't communicate with one another; we don't bother to send things. We have pulled the plug on fax. Why?

In 1984, I had a fax machine installed in my office at home, which happens to be next to the bedroom. I was the editor of a sports magazine whose editorial offices were in Oakland, California, and whose production facilities were in Brussels, Belgium. We were forced to communicate by DHL courier service before the fax entered our lives.

But then, the unexpected happened. Because of the time difference and the primitive technology of fax machines at the time, I had to send things after midnight, and they would be sent from Brussels in the middle of the night. For months, while deep in slumber, I'd hear the fax click and hum into action, and, like a fretful parent looking in on a crying infant, I'd have to get up and check the paper coming through.

It controlled my life for months. I left the magazine, however, in 1986 and have not gone near a fax machine since. I did buy a copy machine. And now I am deluged with extra copies of extra copies—but that's another story.

R. P. Boye
Berkeley, Calif.

Baby Care

I READ WITH TREMENDOUS INTEREST Bernice Kanner's "Born on the Edge" [November 21]. I, too, had difficulty with my pregnancy and the delivery of my twins, almost six years ago. We were

CHRISTMAS 1988

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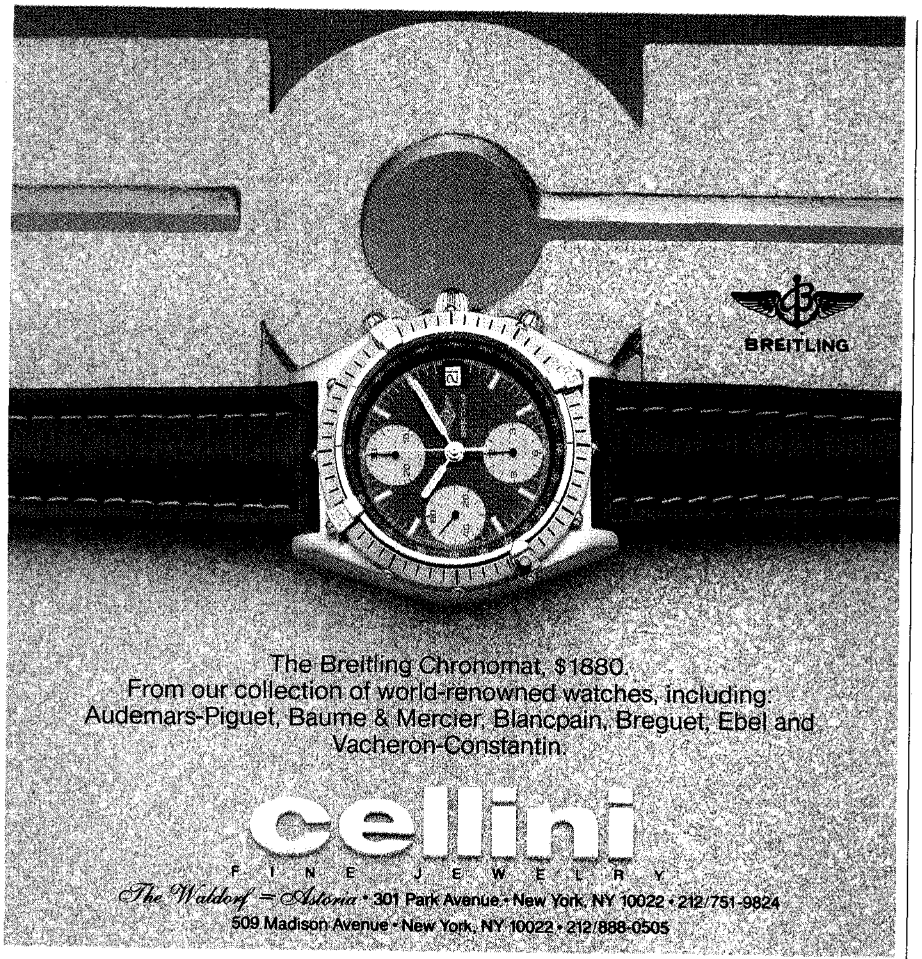

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lucky enough to be cared for by the wonderful, supportive staff at Mount Sinai.

Under the watchful eye of my obstetrician and several perinatologists, my husband and I had to face the awful truth that one of our babies was seriously ill. I was monitored frequently by sonogram so the doctors could watch the babies' development and progress. Had it been a single pregnancy, they would have attempted to save our sick child. But any interference in utero could have jeopardized the life of our healthy baby. As the pregnancy progressed, we were told that our sick baby's chances were getting slimmer and slimmer.

At eight and a half months, our boys were born through cesarean section. My husband and I were put in a private area, away from all the other parents, to await the news. A nurse came in and told us that the sick baby had died. During my week-long stay, the nurses treated me with kindness and understanding while encouraging me to care for the healthy, bouncing baby boy who had survived.

As I grieved for the child I had lost, my doctor said, "Joy does not erase grief. You should feel both. It's okay." Many people said, "But you still have a healthy child." It was only with my doctor's "permission" that we were able to progress through all the stages of grief and get on with our lives.

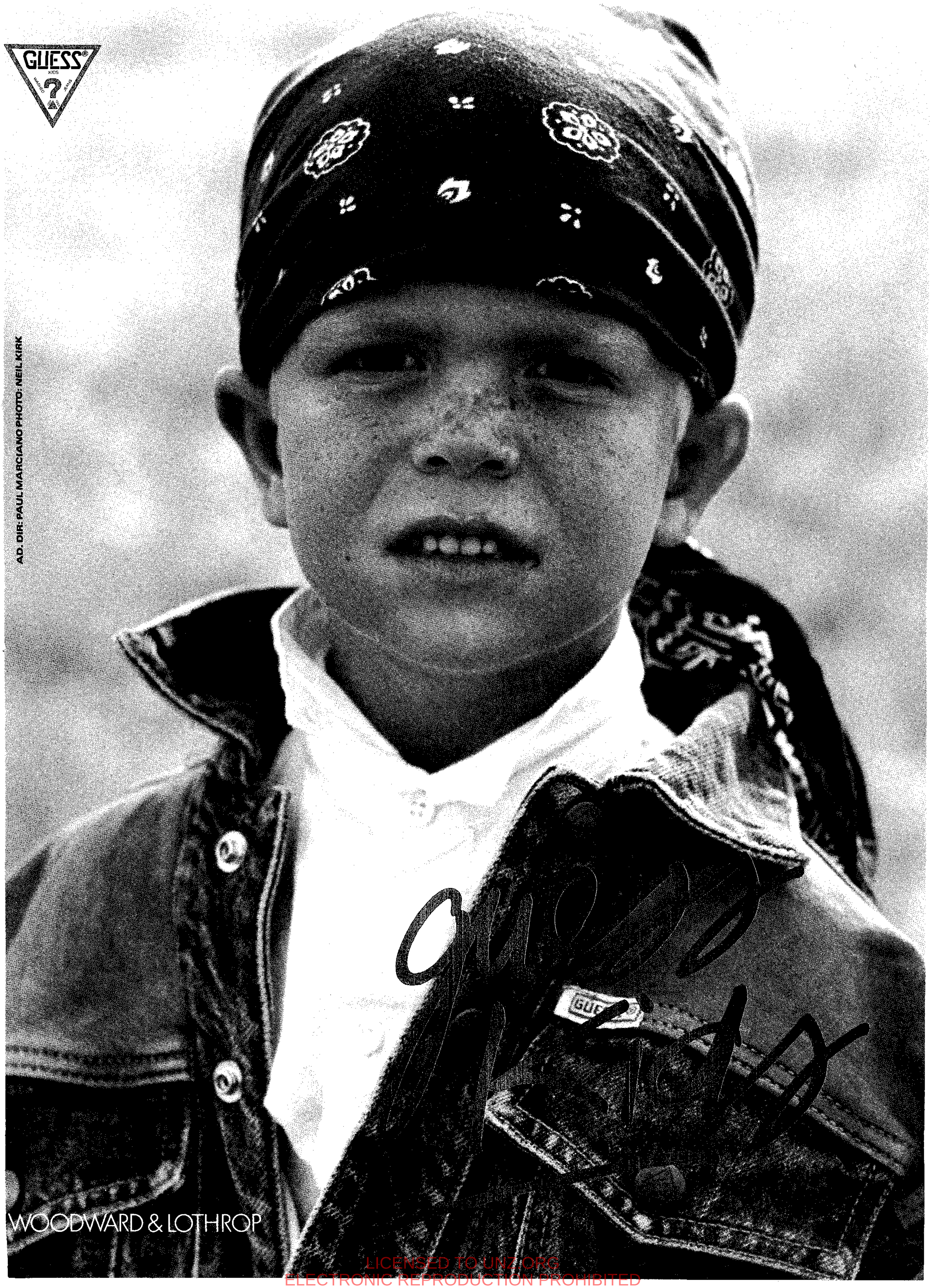
B. Rosen
Merrick, N.Y.

AS MUCH AS I APPRECIATED BERNICE Kanner's article, I think the real driving force behind the neonatal unit at Mount Sinai Hospital is not the residents Kanner interviewed, who do 30-day rotations, leave the department, and go on to something else. Even Dr. Ian Holzman, an extremely knowledgeable and skillful doctor, cannot be all things to all people.

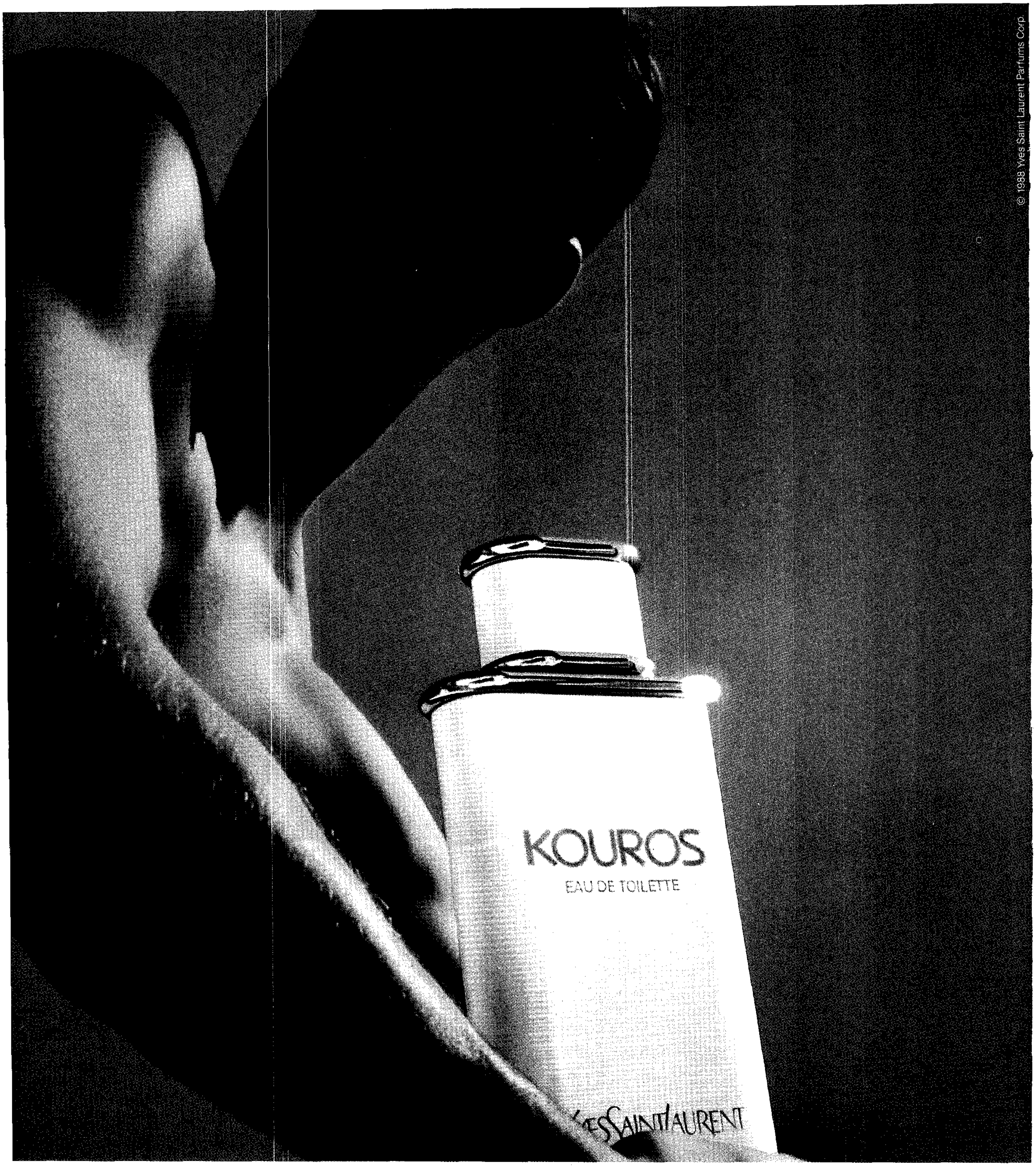
The real force behind Mount Sinai, and the reason many babies can hope to leave soon after they're born, is the incredible competence, energy, and compassion demonstrated every minute of the day by Pauline Legall's staff of nurses. It is the nurses who console frightened parents. It is the nurses who insert IV tubes, take blood samples, and coordinate and administer feedings. They are the ones who make the babies start breathing again when they stop, monitoring them every second of the day.

I am extremely lucky that my own baby girl is progressing nicely and will soon be home. I am eternally grateful to the nurses who have made this possible.

Roy Danis
Rockville Centre, N.Y.


GUESS® KIDS
Guess Kids
WOODWARD & LOTHROP

AD. DIR: PAUL MARCIANO PHOTO: NEIL KIRK


KOUROS
EAU DE TOILETTE
YvesSaintLaurent

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YvesSaintLaurent

MACY'S

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

TRUMPINGDALE'S?...ART EMPEROR'S NEW CLOTHES...READ IT AND WEEP...BOROUGH BIDS

HIM AGAIN: DONALD'S DEPARTMENT STORES

Donald Trump is planning to open a chain of upscale department stores called—what else?—Trumps, says a top real-estate source. The developer, who has a controlling interest in the Alexander's chain, will put four of the stores in prime locations now occupied by branches of Alexander's, including the flagship store on Lexington Avenue at 58th Street, across the street from Bloomingdale's.

The source says that the developer will also convert the Alexander's in Rego Park, Queens; Roosevelt Field, Long Island; and Paramus, New Jersey, to Trumps. In addition, two other Trumps will open in the New York area. One may anchor a shopping mall at the site of Trump City, the West Side tract where the builder has been trying to erect the world's tallest building.

"Trump's department stores will go head-to-head with Bloomingdale's," says the source. "Some people have become disillusioned with Bloomingdale's since this year's Campeau takeover, and Trump feels the time is right for a major new retailing force that carries superluxury merchandise and his instantly recognizable name."

Trump wouldn't comment on the story, but the source says the developer is currently talking with top interior decorators and retail executives.

BOOK IS SO NICE, EDITOR BUYS IT—TWICE

Publishing insiders are talking about the real story behind the auction of *Louisa Elliott,* a historical novel that Contemporary Books and Avon bought last month for $900,000. Last August, Nancy Coffey, then executive editor at St. Martin's Press, agreed to buy Ann Victoria Roberts's first novel for $35,000. In early September, before the contract had been signed, Coffey left St. Martin's for Contemporary. The agent for the book, Ellen Levine, decided to auction it again. Last month, Coffey, the executive editorial director at Contemporary, bought the book again (along with its sequel)—this time for $900,000.

"After Coffey bought it the first time, the English paperback rights for the book sold for an astounding £150,000," says a source. "I guess Levine figured she could get more money for the book, and she was right." Levine says, "It's not unusual for a deal to be renegotiated. I always thought it was worth a fortune."

"Of course, I would have liked to have paid $35,000," says Coffey. "But when I first saw the novel, I thought it was a best-seller. My feelings about the book's potential haven't changed."

NOW, THE KOSTABI CLOTHES COLLECTION

The controversial downtown artist Mark Kostabi, who signs and sells artwork painted by his staff, is branching out into fashion. Kostabi has formed a partnership with designer Eva Goodman, whose clothes have been featured in the pages of *Elle, Time,* and *Details,* to launch couture and sportswear lines.

The dresses in the couture collection—twelve different Lycra sheaths with colorful piping—will cost between $1,500 and $5,000 each. Clothes in the unisex sportswear line—60 different shirts, pairs of shorts, and pairs of trousers decorated with silk-screened silhouettes—will sell for between $60 and $400. Kostabi says he hopes to sell the clothes in Bloomingdale's, Barneys, and his own store, Kostabi World.

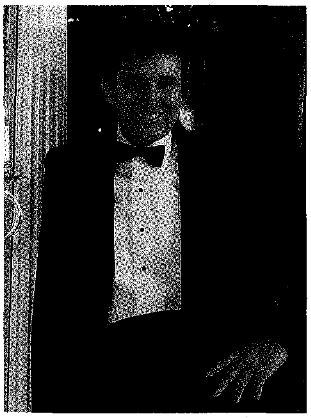
"I've taken all my collectors to the cleaners," says Kostabi. "Now my customers can get back at me and take Kostabi to the cleaners."

CITY POLS PONDER DINKINS POST

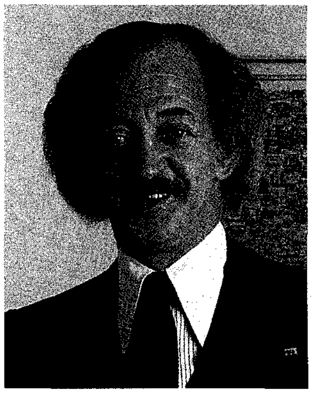
Possible candidates are lining up to vie for David Dinkins's seat in case the Manhattan borough president makes a bid against Ed Koch in 1989. Dinkins, widely considered a top contender in the race, hasn't announced his plans yet.

State assemblyman Herman "Denny" Farrell Jr., who has held his office since 1974, and State Senator David Paterson, 34, who three years ago became the youngest minority member ever elected to the State Legislature, have told colleagues they'll consider going for the borough president's seat if Dinkins doesn't run for it, says a political source.

City Councilwoman Ruth Messinger, who represents the West Side and is a staunch Dinkins supporter and herself a possible candidate for mayor, says she would also consider making a run for the office if Dinkins makes a mayoral bid, though



DONALD TRUMP

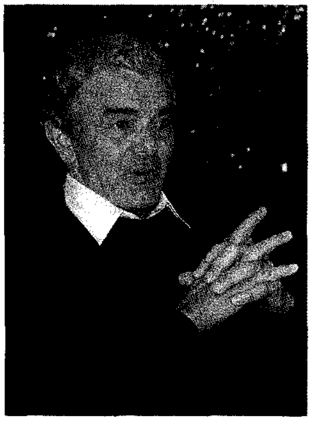


HERMAN "DENNY" FARRELL JR.

TWO KOSTABI CREATIONS

Photographs: top, Harry Benson; center, Diego Goldberg/Sygma; bottom, David Kelley. models: left, Ann Cain right, Amy McFarland. Faces Models Management.

AD ADDITION...PICTURE PERFECT...WOOD WORK...PSYCHO DRAMA...MIDTOWN MOVE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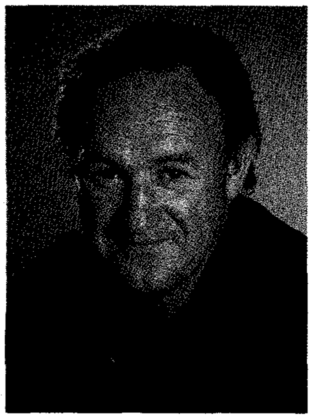
GENE HACKMAN

***RICK ARRANGO,* BY BRUCE WEBER**

she plans to go after a city-wide position.

WALL ST. JOURNAL MEETS MADISON AVE.

Wall Street Journal managing editor Norman Pearlstine is talking about starting a daily advertising column to compete with Randall Rothenberg's column in the New York *Times*. Media reporter Joanne Lipman will write the column, which will run in the *Journal*'s "Marketplace" section and will start early next year.

"In the spring, instead of buying national or East Coast ads in the *Wall Street Journal*, advertisers will be able to buy ad space for just the New York area," says a source. "The paper has already beefed up the marketing coverage, and an advertising column would certainly make that page even more attractive to advertisers trying to reach the marketing community in the tri-state area."

Lipman did not return calls. Pearlstine would say only, "I don't think it is appropriate to talk about changes at the paper before they happen."

NEUHARTH'S NEW NEST: UP A TREE

Al Neuharth, the founder of *USA Today*, who has criss-crossed the world as a "special correspondent" on his BusCapade and JetCapade, now has a loftier beat. Neuharth has built a tree house in the backyard of his estate in Cocoa Beach, Florida, where, he says, he does most of his "writing and thinking."

The tree house, perched in an old Australian pine and accessible only by a rope ladder, is equipped with hot and cold running water, an ice machine, a bar and refrigerator, and a telephone for outgoing calls only. It also houses Neuharth's beloved 1940s Royal typewriter, which he uses to write his weekly newspaper column and his autobiography, *Confessions of an SOB*, scheduled to be published by Doubleday in August 1989. Above the door is a scrawled sign: NO GIRLS OR GROWNUPS ALLOWED. Neuharth, a native of South Dakota, has nicknamed the tree house The Dakotah Kid's Klub.

"It's what every kid wants, and I've wanted one for 50 years," says Neuharth, 64. "It helps me think."

HACKMAN HEADS BEHIND THE CAMERA

Gene Hackman and Orion have bought the rights to Thomas Harris's best-selling thriller *The Silence of the Lambs*. The Academy Award–winning actor will make his debut as a director on the film, tentatively scheduled for release in the summer of 1990. Hackman, who is writing the first draft of the screenplay, will also play one of the main characters, Dr. Hannibal Lecter, a psychotic psychiatrist.

"It's a challenging, complicated role, but Hackman has certainly established that he can act," says his spokesman. "He'd also like to try his hand behind the camera."

DAVIS POLK'S NEXT LEGAL RESIDENCE?

The Wall Street law firm Davis Polk & Wardwell is negotiating to move into the tower to be built over the Grand Central Post Office, at 45th Street and Lexington Avenue. If the deal goes through, the firm will rent about half of the 40-story tower, which is being designed by David Childs of Skidmore, Owings & Merrill. Davis Polk, which now leases space in the Chase Manhattan Building at One Chase Plaza as well as at 14 Wall Street, plans to move by 1992.

"We are looking at a number of options," says Davis Polk partner Jeff Small. "We need a modern building that can accommodate a company open 24 hours seven days a week. Like many other downtown firms, we are reevaluating uptown."

WEBER FINICKY ABOUT PHOTOS' FINISH

The publication of Bruce Weber's eagerly awaited collection of photographs, which was scheduled by Alfred A. Knopf for this fall, has been postponed until March and may be put off even longer. A publishing source says there was a great deal of friction between Weber and his editor, Vicky Wilson. The book was billed as the first "to show the full range of Bruce Weber's work" and "to encompass his current shift to a tough, gritty, street-wise view of people famous and unknown."

"He's a perfectionist and found fault with everything," says the source. "The paper they wanted to use wasn't heavy enough for him, he didn't like the quality of the printing, and so on. But he's a big name, and they wanted to accommodate him. Now they're starting from scratch. They're using paper that had to be ordered way in advance and making sure that the print quality is top-notch."

Wilson denies that there were any tensions with Weber: "There were technical problems. Bruce is always particular, but that's why he always does such good work."

Photographs: top, Marty Katz/Outline; center, Greg Gorman/Sygma; bottom, Bruce Weber.

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On Madison Avenue/Bernice Kanner

VISION QUEST

EYES ON THE PRIZE: *Director Peter Smillie.*

A STAR ON THE RISE

IT LOOKS LIKE SOMETHING INGMAR Bergman and Salvador Dalí might have conjured up together. Five mannequin beauties come to life and march in unison down the street—casting shadows in the surreal, blue-black light while eerie synthesizer music swells in the background. Lights flash, sparks fly, and white birds drift overhead in bizarre patterns. It's hard to tell what happens next: One of the mannequins casts a piercing glance at the security monitor in a store, and it fizzles out. The doors to the store crumble in a blaze of light. A police siren grows louder as the mannequin women, drawn to Sheer Indulgence hosiery, indulge. But when the lights from the police cruiser penetrate the store, the women freeze back into mannequins. This isn't theater of the absurd so much as advertising of the fantastic. And this haunting style of young South African–born film director Peter Smillie may soon succeed the MTV look in television spots.

While only a small fraction of what Smillie, 39, has directed in the past few years has been broadcast in America (the magical spot for Sheer Indulgence ran only once, for maximum impact, during the Miss America pageant, on September 10), his mysterious, indeed mystical, work has galvanized viewers overseas. "He's on the same shelf as the better-known Leslie Dektor [responsible for several Levi's spots] and *Fatal Attraction*'s Adrian Lyne [who did the "What Is Sexy?" spots for Jovan Musk], but he's known only among a small circle now," says Jim Manera, creative director at DDB/Needham. "He's a diamond in the rough, but in a year or so, everyone will know Peter Smillie."

"We were looking for a film style and discovered an artist," says Curt Olson, executive creative director at Tatham, Laird & Kudner, the Chicago-based ad agency that created the $300,000-plus Sheer Indulgence spot. Smillie, whose spots usually cost between $350,000 and $500,000 (somewhat higher than the industry average), is "a master at conjuring up a brooding quality with cold blue and white light and things shot on angles. We had to hold Peter back a bit: He wanted black cats and spikier heels, a nastier tone. But we did give him flexibility, and he redid the boards with us on location. It was Peter's idea to go with the pyrotechnics, and he helped create the music. All in all, he fashioned a tiny feature film that I think is at the forefront of the new look in advertising."

In a Japanese campaign for Lark cigarettes, Smillie has meshed advertising with theater: A masked chase in Venice—complete with swirling black capes, a gowned damsel in distress, and a James Bond–type rescuer (Roger Moore, in fact)—is set to music from *Tosca.* In another foreboding and breathtaking Lark spot, a man (Pierce Brosnan) and woman escape in a helicopter as gunmen blast away at their kissing silhouettes on a window shade. The foiled assassins later learn that the images are part of a movie that has been projected on the shade. (Last week, Smillie became the only non-Japanese director to win that country's coveted Fuji-Sankei award for advertising.) In another action-packed spot, for Yamaha, two cyclists take an extraordinary ride in the woods—pursued by helmeted Visigoths brandishing crude pikes.

Smillie's wide range also includes spots with a less harried pace. His work for Marlboro features filtered sunlight, the slow, graceful canter of a wild white horse, and the rippling of its mane. Smillie captures and holds a glint of water sprayed, the sight of nature in movement. A Nissan truck spot, filmed in a downpour on a Florida alligator farm, has a similar meditative quality.

Recently, Smillie modeled a Lark commercial after Saul Bellow's novel *Henderson the Rain King.* He re-created a primitive African village in San Pedro, California; the spot's hero, played by James Coburn, is thrown into a lion pit and granted mercy only because the tribal chief admires his composure. (In the pit, Coburn says only, "Speak Lark.") The witch doctor, however, covetous of Coburn's cool in the face of almost certain death, heads into the lion's lair. But when *he* utters "Speak Lark," it doesn't work—to his considerable dismay.

Before moving to the United States in 1984, Smillie worked as a photojournalist and film director in South Africa and later in Europe. A soft-spoken man with a shock of spiky pale hair, Smillie was born in 1949. When he was seventeen, his mother entered one of his photographs (of tribe members dancing in the city) in a national competition. It won and cemented his interest in the camera.

While studying law by day, Smillie worked as a photojournalist by night, but after a few years, he grew disenchanted with the gory, oppressive riots and the lunatic asylums he had to cover to make a living. So he left for London and then went to Rome, where he did mostly advertising and fashion work and shot street scenes. He learned about shadows (an element largely absent in American television), surrealism, and editing.

Smillie has never shot anything in the popular "jerky" look, preferring instead to use a relatively stationary camera and to create movement with cuts. He eschews "flat" light and funny commercials (he's never shot one and suspects he never will). Some of his work reflects a fascination with his adopted country—featuring such American icons as cowboys, souped-up hot rods, neon-lit roadside diners, abandoned gas stations, and motorcycles. And much of it relies heavily on silhouettes and brief cuts, unusual juxtapositions and textures, carefully controlled palettes, and striking lighting.

Once in the U.S., Smillie joined Los Angeles's Robert Abel and Associates, a now-defunct high-tech-special-effects production company. He discovered that trick photography was not his métier. "I did one special-effect commercial for Pacific Bell and vowed to never do another," he says. "It was absolute tedium working up computer images." But in his two years there, Smillie created visually

Photograph by Peter Smillie.

CHANEL

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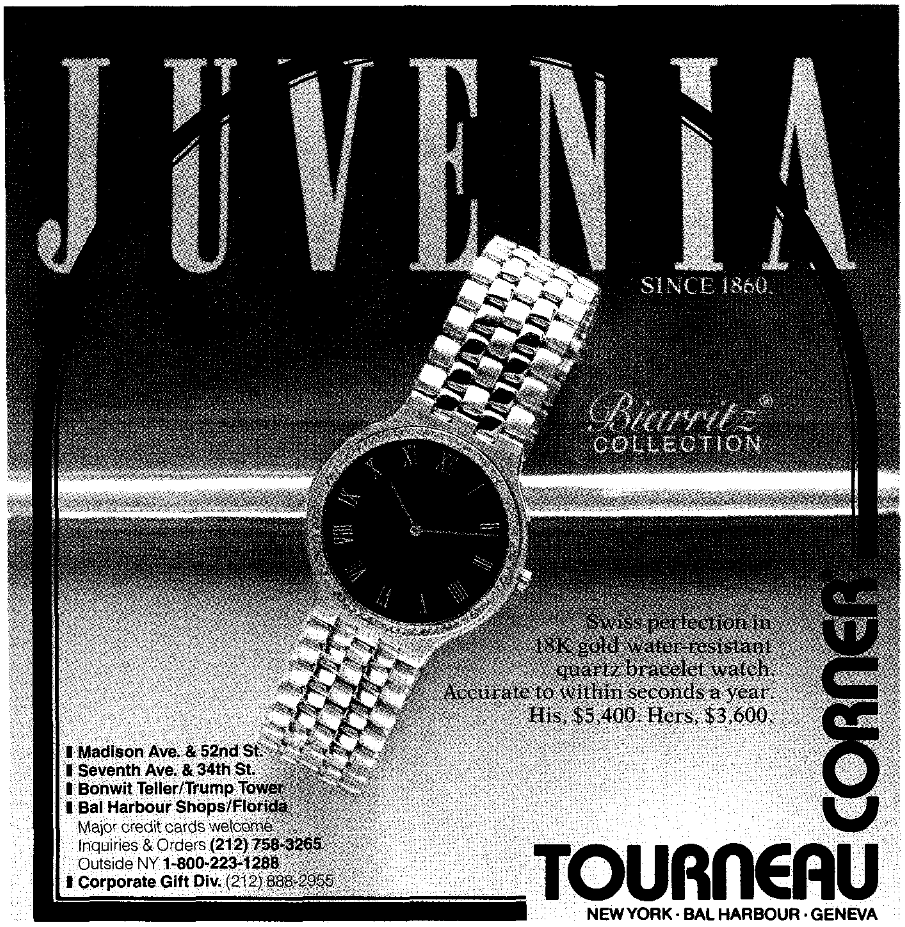

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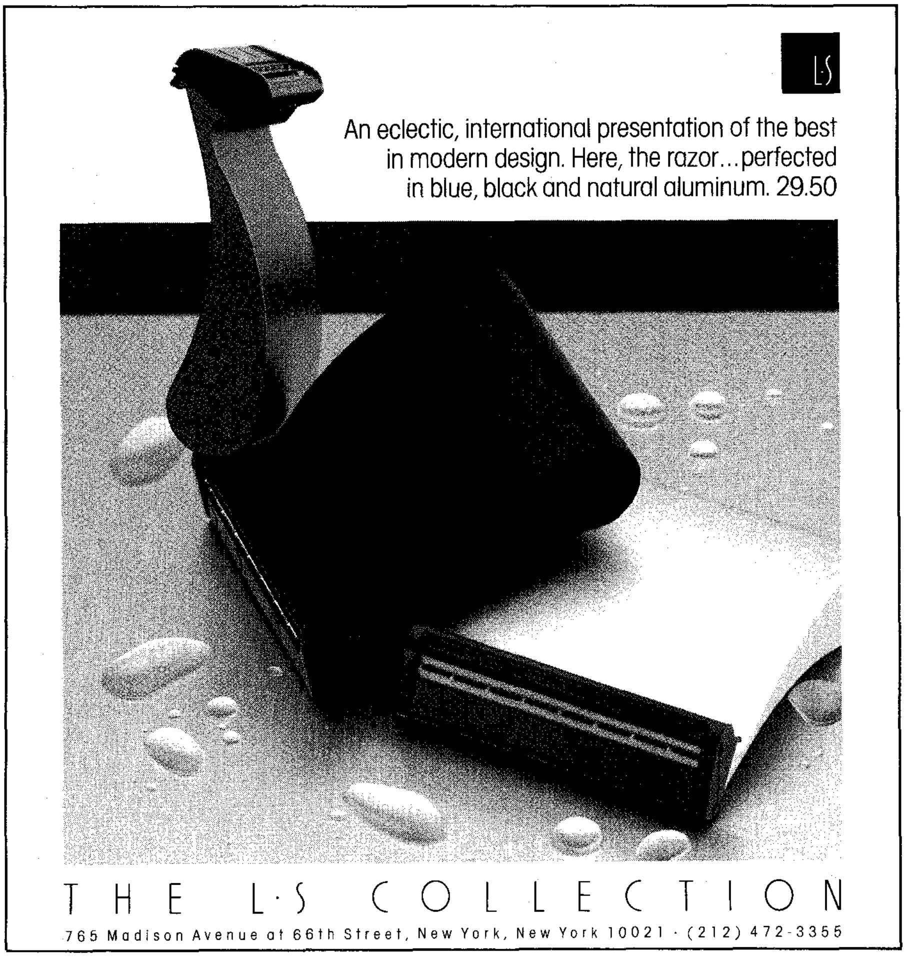

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arresting spots for Lucky Strike and Kent cigarettes, Dodge, Pepsi, and Yamaha.

Two and a half years ago, he joined Berkofsky-Barrett Productions, a partnership of commercial directors, which subsequently became Berkofsky/Smillie/Barrett. Smillie still acts as his own cameraman and almost always edits the "dailies" himself. He's done spots for Levi's corduroys, Yamaha, and Pepsi-Cola—the last are gritty, almost surreal portraits of city streets and desert highways. For Worlds of Wonder's $40 Lazer Tag toy, Smillie created a stark, futuristic atmosphere. Silver and blue teams suit up, arm themselves, and attach flashing light sensors to their chests. (The sensors measure the number of "hits"; the player gets beeped out after six.) Tension-building drums beat as the teams proceed to battle. Fine laser beams slice through a dark, new-world arena and bounce around in a flashing frenzy. "There was not enough of a central idea to this storyboard, so I had to add something, and what I added was mood," he says.

Smillie's signature may be the dark and heavy scene, but that hardly means everything is doom and gloom. He has shot memorable soft and light commercials (he calls them feminine) for United Airlines, Gallo Blush Chablis, Kellogg's Müeslix, Busch beer, and Chevy's "Heartbeat of America" campaign.

"Peter has a very strong sense of design and lighting, excellent ideas that invariably improve a shoot, and exquisite camera technique that captures magnificent panoramas," says David Musial, executive producer on the Lark and Marlboro International accounts at Leo Burnett. "With a camera, he's as smooth as a surgeon with a knife. He often suggests the exact music. For a United Airlines spot we did a few years ago, he engaged the choreographer and designed the costumes, as he did for the masks and outfits in the Venetian spot.

"People we hire edit the work of other directors," Musial adds, "but we give Peter Smillie director's cut, and he and his editor, Roger Harrison, often come out with a spot that we never had in mind. They're always great and always work but are different from what we envisioned. Peter listens, comes in on budget, surrounds himself with really talented production people, and is quite an artist. We don't think of our competition as other advertisers. Rather, our competition is theater, the big screen, movies. So we aim for a top filmlike look. With Peter Smillie, we get it."

"Peter elicits a raw and realistic quality," says DDB/Needham's Manera, "and comes up with artistic, unexpected images. It's not just his perfectionism that makes him so special. Peter's like a store where you suddenly go in and want to buy everything." ■

Peter Ogilvie © The Gap 1988
PERFECTLY MATCHED. Two stripes, 4 colors with white. Our cotton French jersey. $21.
GAP

The Bottom Line/John Crudele

HELTER SHELTER

REAL-ESTATE ROULETTE

IT'S 1995. BABY-BOOMERS—THE 82 MILlion Americans born between 1946 and 1965—are reaching the peak of their buying power. Even the youngest of them have finished and almost paid for their educations, have bought their first cars, and are starting families. So far, the experts say, the boomers are developing in a fairly predictable manner.

But where are they living? Could it be that this otherwise well-off group—by 1995, nearly a third of the population—isn't able to afford its own homes?

That's exactly what the same experts are arguing about more vehemently and publicly than ever before, and the debate is likely to rage through the next decade.

Housing has always been a sensitive subject, but it's becoming even dicier, because a lot of smart people believe that housing prices are headed for a major decline.

Just as it took time during the sixties and seventies to convince owners that the value of their homes was dramatically increasing each year, many homeowners today refuse to believe that prices may now be dropping.

Pessimists cite the demographics of the baby-boomers and the fact that many of them are being priced out of the market. The decline in housing prices will stop, they say, only when they reach levels boomers can afford once again.

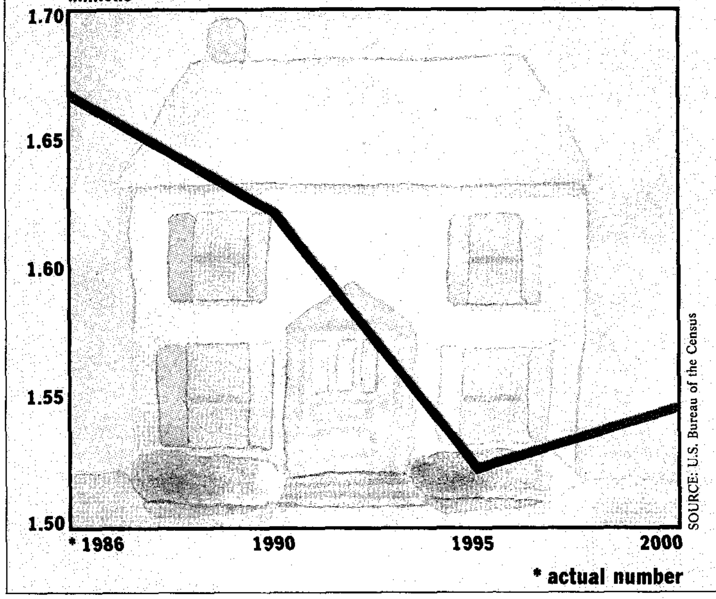
Stanley Salvigsen, a former strategist at Merrill Lynch who formed Comstock Partners, Inc., two years ago, predicted a dire future for the housing market in his "Homesick" report last summer. "The affordable housing has already been built for the next generation," he reiterated last week. "It just hasn't been priced right."

Salvigsen thinks housing prices are going to have to come down enough for present owners to sell and for a new generation to buy. His comments didn't sit well with the real-estate industry. And now, Wall Street is chiming in.

In a rebuttal to "Homesick" published last week, Prudential-Bache housing analyst Barbara Allen says Salvigsen lumps together all real estate—single-family dwellings, commercial units, and such—and that he hasn't accounted for regional differences.

Allen argues that the market is healthy and that prices have actually risen slowly—only three percent annually. She also believes the number of first-time home buyers will increase sharply in the years ahead, another good omen for the industry.

PROJECTED GROWTH OF NEW AMERICAN HOUSEHOLDS



* actual number

SOURCE: U.S. Bureau of the Census

"The Comstock report didn't make sense to me," says Allen.

Get used to the bickering. For what it's worth, most opinions fall between Comstock's and Allen's. The National Association of Home Builders and the independent Real Estate Research Corporation, for example, believe that the housing market will do well in the nineties, though not as well as in the past two decades.

The economy and interest rates have the greatest short-term impact on the housing market. In the Northeast, higher rates and weak business conditions have translated into sluggish sales, and the market also remains depressed in the oil states. But overall, the pace at which new housing is being built is strong, though not at previous record levels. Resales are about the same as last year.

Over the long term, the experts say, demographic factors will become just as important to the housing market as interest rates and business conditions are now. The number of new households created could become the most important factor of all. Jack Devaney at the Census Bureau believes it will grow at a rate of about 1.4 percent a year in the nineties—down from 1.9 percent in 1986, but still strong enough to produce a healthy housing market.

The second major question for the nineties is how many of the people in new households created by divorces, marriages, immigration, and youngsters' going out on their own will be able to *afford* a house. The Census Bureau will say only that the trend is positive. In 1975, 75 percent of husband-wife households could afford a house. In 1981, the number declined to 25 percent. Recently, it climbed back up to around 45 percent.

If the Census Bureau is right, there's likely to be a strong demand for housing in the years ahead, and prices could go even higher.

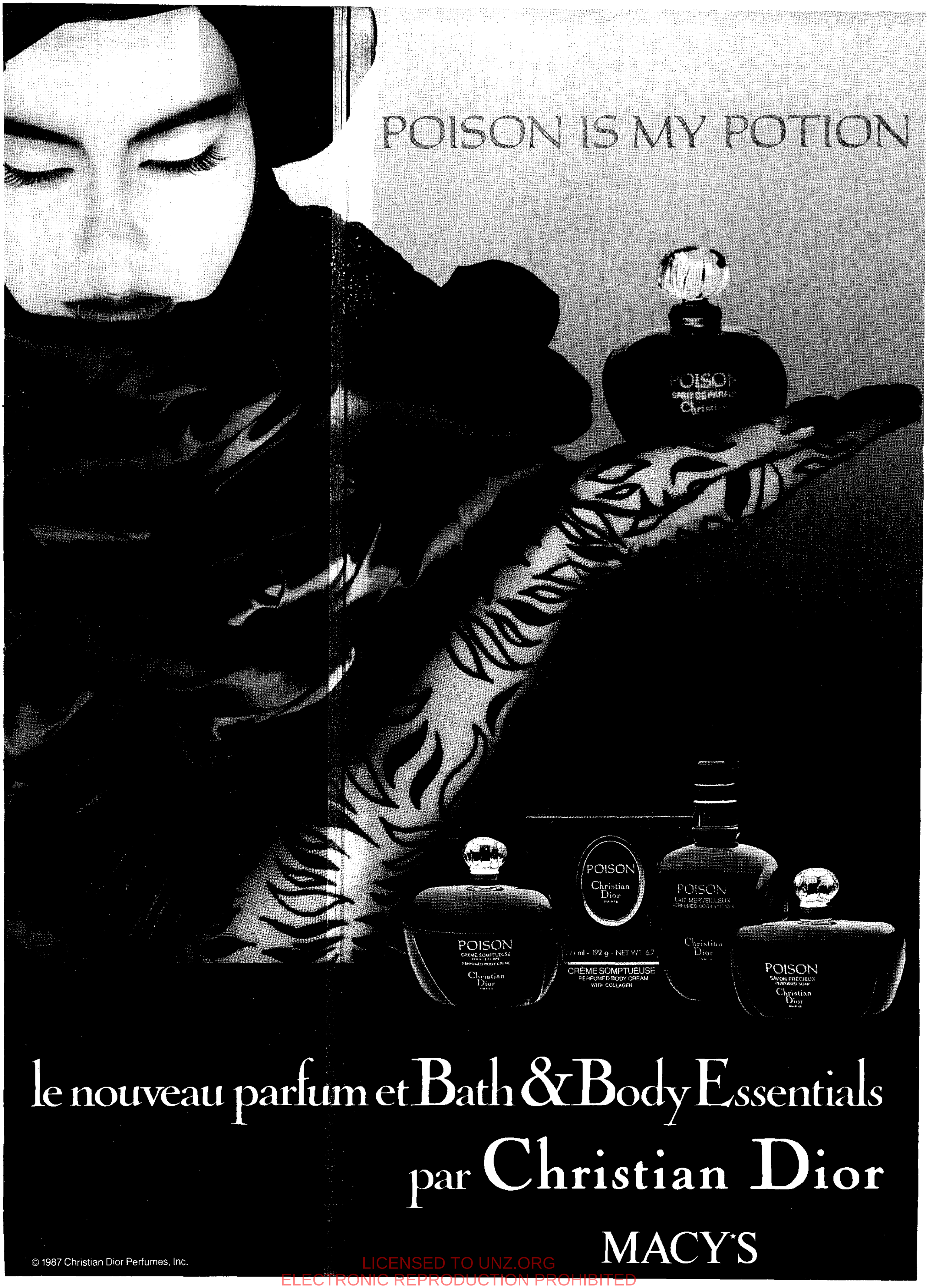
MOODY NEWS

IF YOU WANT TO KNOW what's up with the stock market over the next few months, keep an eye on the dollar. But if you're interested in the market's activity on any given day, check out the weather and traffic reports.

Even though the New York Stock Exchange went high tech long ago, the market's day-to-day fluctuations still reflect something very basic—life on Wall Street.

The trading volume in stocks slumped badly, for instance, on November 15, when trainmen and conductors staged a wildcat strike against Metro-North—the railroad that connects southern Connecticut, Westchester, and thousands of Wall Streeters to Manhattan. The trading volume that day skidded to a pathetic 115-million shares. The day before, the volume was at 143 million shares; the day after, 162 million. Newspapers said the slump occurred because the govern-

Illustration by Merle Nacht.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ment was going to issue a trade report the next day, but insiders know the real reason.

"Metro-North was a predictable event. Even in an era of instant communications, [people] still have to get to their office," says William LeFevre, an analyst with Advest, Inc., which keeps track of market quirks.

There are similar falloffs during hurricanes and snowstorms. And a major New York sports event during the week—like this year's baseball playoffs—can also slow things down. Holidays always create a slump, because—the truth has to come out sometime—Wall Streeters usually try to stretch Thanksgiving, Christmas, and Chanukah into mini-vacations.

What happens to the *price* of stocks when volume slows? It usually goes up, because the market's natural tendency is to advance. When the train conductors walked out, the Dow Jones Industrial Average rose 12 points. And on the days before and after Thanksgiving—two of the slowest days of the year—stocks had gone up for 22 years before the past two years.

PACIFIC OVERTURES

FIRST, IT WAS TELEVISION SETS. THEN VCRs. Now the Japanese are going after another traditional American market: condoms.

A subsidiary of Okamoto Industries has 60 percent of the Japanese condom market and has just introduced Skin Less Skin here. Its aim is to capture 25 percent of the U.S. market, now dominated by Carter-Wallace, Inc., of New York.

"We believe our products are much better than the products on the market [today]," says Hisayuki Naito, who's in charge of the launch. "Japan has the most advanced condom technology."

THE RUNOFF

EVERYONE ON WALL STREET WHO'S BEEN waiting for Ronald Perelman, head of Revlon, to make an eye-popping takeover move may have to keep waiting. Sources say Perelman had hoped to launch a surprise bid for some company by November, but the recent uproar over buy-outs has him marking time. Perelman would now prefer a deal done on a friendly basis. . . . Pillsbury is confident that on December 12, a Delaware court will uphold the company's moves to avoid a takeover by Grand Metropolitan. Pillsbury thinks it strengthened its case for the so-called poison pill by offering to negotiate if Grand Metropolitan substantially raised its $60-a-share offer. A source says the court likes to see that kind of flexibility. ▬

BARNEYS NEW YORK PLUS ONE FITNESS CLINIC CD STREET TAHARI THE WINTERGARDEN DONALD SACKS LE CIRQUE DU SOLEIL IL PAPIRO GODIVA RIZZOLI STATE OF THE ART BALLY OF SWITZERLAND GALLERY OF HISTORY THE HUDSON RIVER COBBLER EXPRESS SHOE REPAIR TWIGS ANN TAYLOR AU BON PAIN UNITS RECTOR PLACE EASTERN LOBBY SHOPS BREE IT'S MORE NEW YORK NEW YORK AT BATTERY PARK CITY EDWARD MORAN BAR CINCO DE MAYO OPTOMETRIC ARTS MINTERS STRINGFEVER IMMAGA PAPER BOUTIQUE VESEY STREET LEGS BEAUTIFUL MARK CROSS KODO DRUMMERS LOIS LANE TRAVEL CASWELL-MASSEY FEDERAL EXPRESS

GOOD

Invest in a CD. Or a camera. Or a cable-knit sweater. Pick out a pocketbook. Corner some cuff links. Then try a giant scoop of triple mint chocolate chip. 'Tis the season to be jollied with shops for the most ornery giver, cafés for a snack, restaurants for a feast. Our model train display will steam into your hearts. Spend part of the holidays and maybe even part of your disposable income at The World Financial Center. Why? Read the fine print. It's more New York, New York!

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From cotton to cashmere...

Wrap up more of New York, New York!

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In the Wintergarden

Wednesday
December 7, at 6pm
String Fever
A swinging string band!

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An a capella quartet.

All performances are free.

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a train in our
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running! Come
quick!**

The
World
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FAST TRACK

EDITED BY DANIEL SHAW

MODERN TIMES

Waiting for ‘thirtysomething’

“I DON’T KNOW WHY WE bought only one pie,” said a twentysomething woman with a bow in her blonde hair on the 12:40 to Stamford on Thanksgiving Day. “It *won’t* be enough for all the guests,” she said through clenched teeth.

“Of course it will be enough,” said her companion, who was wearing a tweed overcoat. “How much apple-pear-and-Cointreau pie can anyone eat?”

“Well, I just don’t want to look cheap,” she said, staring out the window.

“We won’t look cheap,” he replied. “It cost nearly $30!”

They rode in silence for some time. Then he looked over at her, smiled, and said, “What would Hope and Michael do?”

Hope and Michael Steadman are the leading characters in *thirtysomething,* the popular ABC series that tracks the emotional and moral qualms of a group of Philadelphians in their thirties. The writers’ strike delayed the TV season, so a lot of people have spent the past six months longing for the show’s return—because its characters’ troubles are *their* troubles, too.

Michael and Hope.

Viewers empathize when Michael and Hope have to decide whether to celebrate Christmas or Chanukah in their mixed marriage, when they look for day care, when they fear failure—or success. For months now, many people have been lost without them.

But the wait is over. On December 6, at 10 P.M., *thirtysomething* returns. At last, a lot of people will again know if they’re worrying and arguing about the right things. ANDREW ROSENSTEIN

BRIEF LIVES

JEROME SIRLIN’S MIND-SET

WHEN JEROME SIRLIN WAS FIVE YEARS old, he thought he saw Death walking down the street. As a dark, cloaked figure approached, the terrified boy turned his tricycle around, raced home, and hid in his room, refusing to tell anyone what had happened.

Sirlin eventually realized that what he’d thought was the Grim Reaper was actually two nuns dressed in their habits—something he had never seen before. Now 46, the avant-garde set designer has incorporated his memories of childhood terrors in creating the sets for *1000 Airplanes on the Roof*—a play about a New Yorker abducted by extraterrestrials.

1000 Airplanes, which has been touring the U.S. and Canada since September and opens in New York at the Beacon Theatre on December 15, is a collaboration by Sirlin, Tony Award–winning playwright David Henry Hwang, and composer Philip Glass. Sirlin’s sets for *1000 Airplanes*—described by critics as “hypnotic” and “bewildering” —reflect his passion for architecture and photography. Three-dimensional photographic images are projected onto a complex series of screens and scrims. The sole character, “M.,”seems to walk in and out of 150 shifting New York City scenes that are both familiar and unsettling—subway stations fade into skulls and blinking spheres and orbs.

Jerome Sirlin: “New York is a kind of abduction.”

“I’ve often felt New York is a kind of abduction,” says Sirlin, who speaks in soothing, measured cadences and has taught architecture at Cornell and Antioch. “We sort of like to be here, but you never really feel in control.”

Sirlin likes to walk around New York, photographing the “city skins that contain us”—eerie gargoyles, rococo doorways, chain-link fences. Then he returns to his cluttered Greenwich Street studio, where he manipulates and distorts his “storehouse of images,” creating models for his sets on a half-inch scale.

“You can walk by a brick wall and say, ‘I love the texture,’ ” Sirlin explains. “But when you reshoot it in the studio or create a photomontage—that’s when the brick wall becomes some kind of statement.”

Sirlin, who designed the sets for Madonna’s 1987 “Who’s That Girl?” tour and for Wagner’s *Ring* cycle at Artpark, says he’d like to stage Allen Ginsberg’s poem “Howl.” “There’s so much fantasy in his work,” says Sirlin. “If an author will create words for an actor to speak . . . I’ll create what the actor sees, believes, and imagines.” MEREDITH BERKMAN

Photographs: left, Jim Shea/ABC; bottom, Harold Sinclair.

GAMES

250 THOUSAND
Goin' HOLLYWOOD
I.O.U
STUDIO

Goin' Hollywood.

Let's Make A Deal

"YOU CAN WIN THIS game by being honest and ethical," says Michael Wiese. "But most people take the low road."

Wiese, a home-video producer, is talking about Goin' Hollywood, the board game he's created that satirizes The Industry. The object of the game is to become the most powerful producer in town by getting three films made—and collecting your percentage.

Instead of testing a player's knowledge of Tinseltown trivia, Goin' Hollywood ($34.95) tests the ability to make *deals*. Players start the game with a script and two stars and must travel around the "wheeling and dealing track"—with stops at the Sports Connection, the Chateau Marmont, and *Variety*—before entering the production track, where projects can stall because the producer can't afford to record a new score ($300,000), build a new set after a fire ($500,000), or pay the crew overtime ($200,000).

Players—who may also end up in the "1st Lady Detox Center"—can do deals with other players, trading actors for scripts, or vice versa.

Wiese allows that his satiric game *is* a lot like real life, because the winner of Goin' Hollywood is "whoever has the most money at the end." D.S.

PHOTO ALBUM

BLOW-UPS

TIMOTHY GREENFIELD-Sanders began his career, in the seventies, by taking portraits of aging Abstract Expressionists like Robert Motherwell and Willem de Kooning. Having photographed nearly all the New York School artists just in time—with an 80-year-old Fulmer & Schwing view camera that produces magnificent, grainless black-and-white pictures—he then turned his attention to contemporary art-world figures, including dealers and critics.

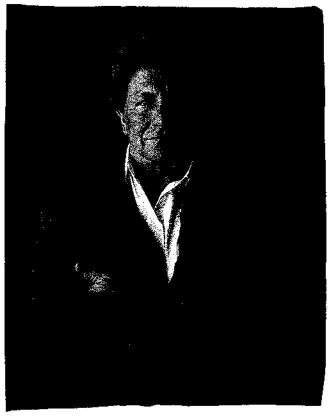
Now Greenfield-Sanders, 36, has switched cameras and subjects again: For the past nine months, he has been making Polaroid portraits of artists who use photography in their work but are not considered—or do not consider themselves—photographers. The series, which is at the Mary Boone Gallery through December 31, includes artist/photographers Ellen Carey, Barbara Kruger, Sherrie Levine, John Baldessari, William Wegman, Robert Rauschenberg, Cindy Sherman, Annette Lemieux, Laurie Simmons, Jimmy De Sana, Chuck Close, and the Starn Twins.

A graduate of Columbia and the American Film Institute, Greenfield-Sanders normally photographs his subjects in his East Village studio, a former rectory where he lives with his wife and two daughters. For this project, he had to travel to a studio on lower Broadway so he could shoot in the 20-x-24-inch Polaroid format (there are only two cameras available for it in the United States). The massive camera, he says, is a cross between "an armoire and a Volkswagen Beetle."

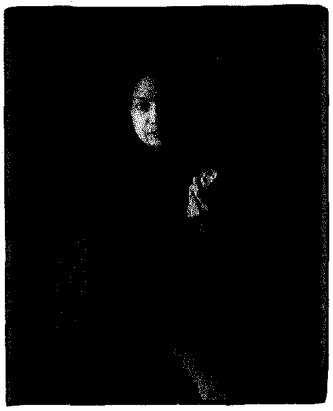
Like most pictures made with Polaroid cameras, his are ready almost immediately and their colors are jewellike in depth and intensity. But as Greenfield-Sanders has discovered, instant portraiture creates a minor, if obvious, problem for the photographer.

"Sometimes it's a handicap," he says, "because the subject can see the result right away, too."

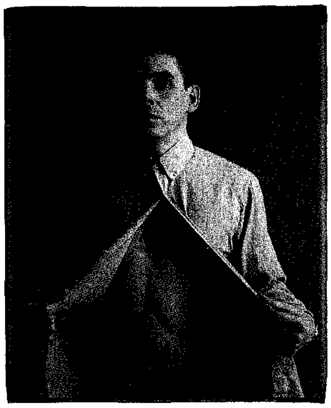
EDITH NEWHALL



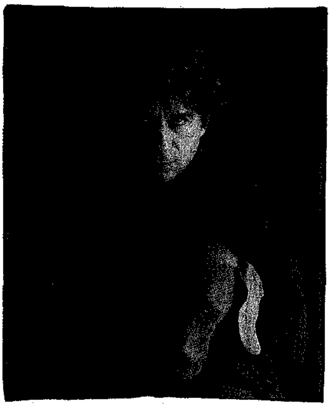
Robert Rauschenberg.



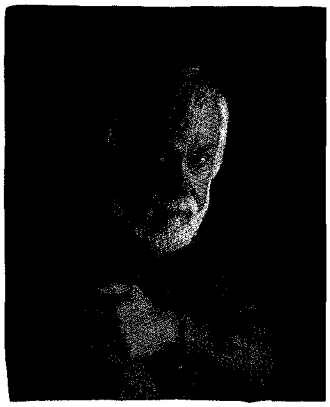
Sherrie Levine.



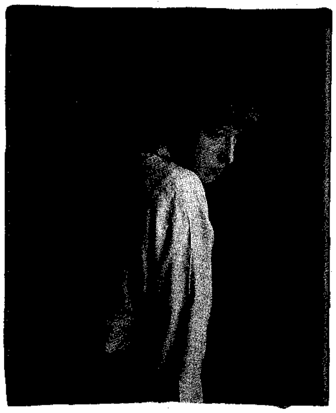
Jimmy De Sana.



William Wegman.



John Baldessari.



Cindy Sherman.

Photographs: top, Tony Cenicola; bottom photographs by Timothy Greenfield-Sanders.

SOUNDS

ROCKSPEL

DENNIS BELL ISN'T really watching a screening of *Scrooged*—he's *listening* to it. Every so often, he bends forward and cups an ear. "Is *that* it?" he whispers to his wife, Claudette. "Nope," their son, Christopher, calls down the aisle.

About an hour into the movie, their aural squinting is rewarded. In a scene where Bill Murray's family throws a Christmas party, ten seconds of a song, "The Sweetest Thing," can be heard—barely. The Bell family hears it better than the rest of the audience because they've spent seven months rehearsing it with their choir, New Voices of Freedom.

Dennis Bell—for 23 years a New York City public-school teacher, musician, and record producer—was witnessing his second feature-film appearance in a month. In the otherwise predictable *U2: Rattle and Hum*, Bell and New Voices gave the Irish rock band a shot of adrenaline when they sang a gospel arrangement of U2's "I Still Haven't Found What I'm Looking For" in a Harlem church.

In a way, the choir is returning a favor, since there probably wouldn't be a New Voices of Freedom without the music of U2. "I was down at Island Records in April of 1987, talking about some other groups I manage," Bell recalls. "Someone noticed I'd spent six years conducting the Bronx Borough-wide Chorus and asked if I could put together a choir to record a U2 song." Bell rounded up 24 of his current and former students, made the record, and watched it go nowhere.

Dennis Bell with members of his choir.

"Black radio stations figured it was Sunday-morning music, and some pop stations played it maybe once," Bell says. But he liked the sound—which he calls "rockspel"—and is convinced it has a place in popular music. He's now talking with A&M Records about a contract for the choir.

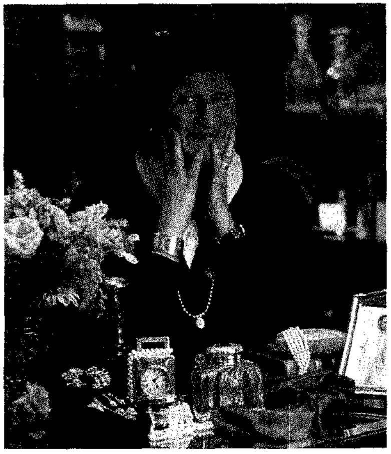
Bell, 47, says he wants New Voices to perform songs that have "a message as their essence. But in a way, the choir *is* the message: We have the same backgrounds as all the problem kids in the city, but we found a way not to fall into the traps. Here I am, a white conductor with a predominantly black choir, making music somewhere between rock and gospel. If we want to, we *can* work together." CHRIS SMITH

THE PASSIONATE SHOPPER

VINTAGE LADY

'RALPH SAID, 'BUY THE best. Just go to it,' and with that, he let me go," says Dinah Cohen, the antiques buyer for the Polo/Ralph Lauren shop on Madison Avenue at 72nd Street.

Seventeen years ago, Cohen got a job as a secretary with a small men's-wear company called Polo. When she wasn't answering Ralph Lauren's phones or typing his letters, she'd wander the city's flea markets looking for elegant gifts and bibelots. So when Lauren decided to open the elaborate Polo store in 1985, he put Cohen in charge of the store's antiques department—a brand-new merchandise category for the designer.



Cohen: "Ralph had faith in me."

"Ralph knew my talent and took a leap of faith in me," says Cohen, a graceful and stylish woman in her sixties who likes to wear cashmere, crocodile shoes, and hats from the twenties.

These days, her hobby is her job: She scours country fairs in upstate New York and Connecticut, looking for crystal decanters and crocodile boxes. She visits antiques shows in England and Scotland, buying agate jewelry, silver picture frames, and diamond watches (which she resells for $300 to $10,000).

A Brooklyn native who now lives on the Upper West Side, Cohen admits she was surprised by her section's popularity. "I thought the antiques department would be on a small table tucked away somewhere in the store, and if I had three customers a week, I would be delirious," she says. As it turned out, her department, housed in the gleaming mahogany-and-glass cases that flank the front door of the former Rhinelander mansion, is one of the store's most profitable areas per square foot.

BART BOEHLERT

PRICES

HERE'S WHAT IT COSTS TO stay warm this winter:

☐ Mug of hot mulled cider at Chumley's (86 Bedford Street), $4.

☐ Custom-made quilts from Pierre Deux (870 Madison Avenue), $500–$800.

☐ Heat Tech electric space heater from Kaminstein Brothers (29 Third Avenue), $169.95.

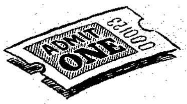
☐ Thermal underwear from Woolworth's (2222 Broadway), $5.99.

☐ Sixteen-inch bundle of firewood from A. A. Armato & Son (1701 Second Avenue), $8.

☐ Custom-built sauna from Baths International (89 Fifth Avenue), $2,000–$4,000.

Photographs: top, Alex Quesada/Matrix; center, Bettmann Archive; bottom, Shonna Valeska.

HOT LINE



THE TOPS IN TOWN THIS WEEK

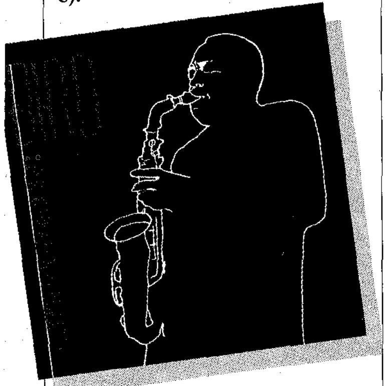
COMPILED BY RUTH GILBERT

ART

"The Drawings of Richard Diebenkorn": The work of the California guru of Abstract Expressionism is as luminous on paper as on canvas. (At the Museum of Modern Art.)

MUSIC

Aïda: Bravo! A new production from the Metropolitan—the first in twelve years. James Levine conducts Placido Domingo, Sherrill Milnes, and Leona Mitchell, as Aïda (December 8).



Bird: The Complete Charlie Parker on Verve: The definitive Parker—reissues and remasters, the newly discovered, and the unreleased. A beautifully produced ten-CD set (Verve/PolyGram; around $160).

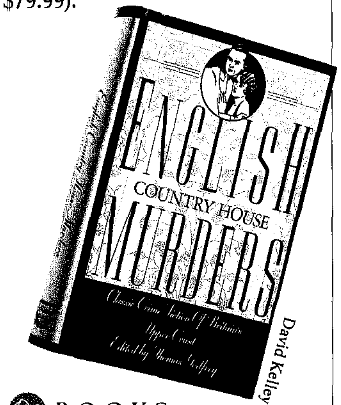
DANCE

Alvin Ailey: For its thirtieth anniversary, the company kicks off a four-week run at City Center beginning December 7. High points: Revivals of *Masekela Language* and *Streams* and the premiere of *Opus McShann.*

VIDEOS

Point Blank. A first-rate thriller from 1967, directed by John Boorman and starring Lee Marvin (December 6; $79.99).

What Did I Do to Deserve This? Another comedy from Pedro (*Women on the Verge of a Nervous Breakdown)* Almodóvar (December 8; $79.99).



David Kelley

BOOKS

***Parting the Waters: America in the King Years, 1954–63,* Taylor Branch: A thrilling portrait of how an oppressed people rose up and how those who had forged their chains reacted (Simon and Schuster; $24.95).**

***English Country House Murders,* edited by Thomas Godfrey: Delicious short fiction from Dorothy Sayers, Nicholas Blake, P. D. James, and other upper-crust crime scribes. Full of wit and Wimsey (The Mysterious Press; $17.95).**

Martha Swope

THEATER

Coriolanus: A stark, modernized production of one of Shakespeare's finest but most forbidding plays. Steven Berkoff, bad boy of British theater, directs Irene Worth, Christopher Walken, Keith David, and Paul Hecht (Public Theater).

BENEFIT

The James Beard Foundation benefit: Cooking lessons with Jacques Pepin, dinner at Rakel, and a private wine tasting for 25 are some of the goodies being auctioned by the William Doyle Galleries. (The Ballroom, Sunday, December 11, 4 P.M.)

TELEVISION

The return of *Moonlighting:* A night to remember—or forget. The choice is yours (Thursday, December 8; 10 P.M.; ABC).

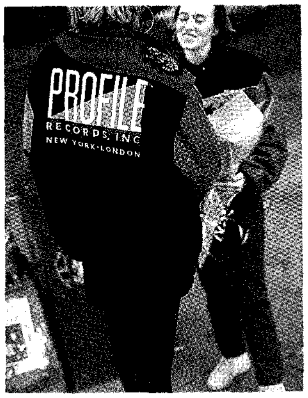
Almost Grown: Fast on the Bass Weejun heels of *thirtysomething,* this promising new series cuts back and forth between Timothy Daly as a high-school senior and angst-ridden adult (Monday, December 5; 10 P.M.; CBS).

CBS

SHOPPING

Lost City Arts: A new, 4,000-square-foot branch, at 275 Lafayette Street. Among the ruins: a pair of 600-pound sphinxes from Denver's Egyptian Building and memorable fragments from the 1939 World's Fair.

Andrew Garn



FASHION

For the class of '88: Variations on the traditional varsity-letter jacket.

TASTINGS

BY ALEXIS BESPALOFF

Two attractive, ready-to-drink 1986 Cabernet Sauvignons at $7: J. Wile & Sons, from the Napa Valley; and from Down Under, Jacob's Creek, one of Australia's most popular reds.

MOVIES

Mississippi Burning: Alan Parker's film, based on the story of three civil-rights workers who were murdered in 1964 by a redneck posse, is riveting.

CHILDREN

Enough of the North Pole—on December 5, Marimekko opens the fifth day of its Advent-calendar house to reveal the *Lapland* address of Santa Claus. And he'll answer children's letters (7 West 56th Street).

TOYOTA CAMRY

TAKE A RIDE IN THE GREAT INDOORS.

Just climb aboard the 1989 Toyota Camry, sit back and enjoy the ride. Directly ahead of you lies every man-made wonder imaginable—note the easy tilt steering, dual remote-control mirrors and quiet V6 engine. Then look below and to your right for more spectacular sights, such as super-plush front seating and rich, deep-pile carpeting. And if you want to witness a true landmark, just look over your shoulder behind you to the vast region of magnificent open space. Now, if you want to discover what other sight-seeing lies ahead, go test ride the Great Indoors for yourself. And discover beauty everlasting.

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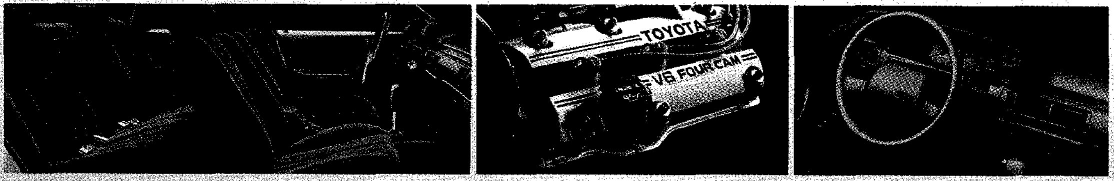

TOYOTA QUALITY

WHO COULD ASK FOR ANYTHING MORE!

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V6
TOYOTA

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THE CAMPAIGN YOU NEVER SAW

ADMAN ED McCABE'S INSIDE STORY OF THE FIASCO OF DUKAKIS'S TV COMMERCIALS

HIS FIRST RESPONSIBILITY was to win. More than anything else, presidential candidates are supposed to get themselves elected. That Michael Dukakis failed is locked into history. The tragedy is that the Dukakis candidacy, which is now a corpse, was not murdered. It was a suicide, and I was a witness. Indeed, I was part of the whole sad affair. I watched a campaign that seemed headed for almost certain victory in early July first falter, then stumble, and finally plunge into largely self-inflicted defeat.

This is the story behind a series of blunders that a baffled America saw unfold on its television screens: Michael Dukakis's advertising campaign for the presidency. In my view, and that of many others, it was perhaps the greatest single marketing and communications disaster of the twentieth century, of far greater and more lasting significance than the fiascoes of "new Coke" and the Edsel combined.

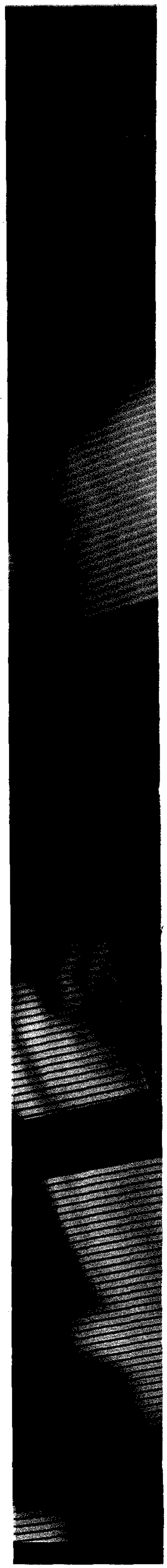
At Scali, McCabe, Sloves, Ed McCabe, 49, created or oversaw landmark advertising for Volvo, Perdue Farms, Hebrew National, Nikon, Maxell, and many others. He got his first job in advertising at fifteen and was inducted into the Copywriters' Hall of Fame at 34, the youngest ever so honored. After leaving his agency two years ago, he drove in the 8,000-mile Paris/Dakar Rallye. His book about that adventure will be published by Warner Books in 1989. He is president of McCabe Communications, Inc., a New York consulting firm.

That one candidate's advertising could generate fury and frustration among his own staunch supporters, raise untimely questions about his competence in the nation's press, cause mirth in his opponent's camp, and quite possibly cost him the presidency is nothing short of remarkable. In the history of political advertising, no single effort ever did so much.

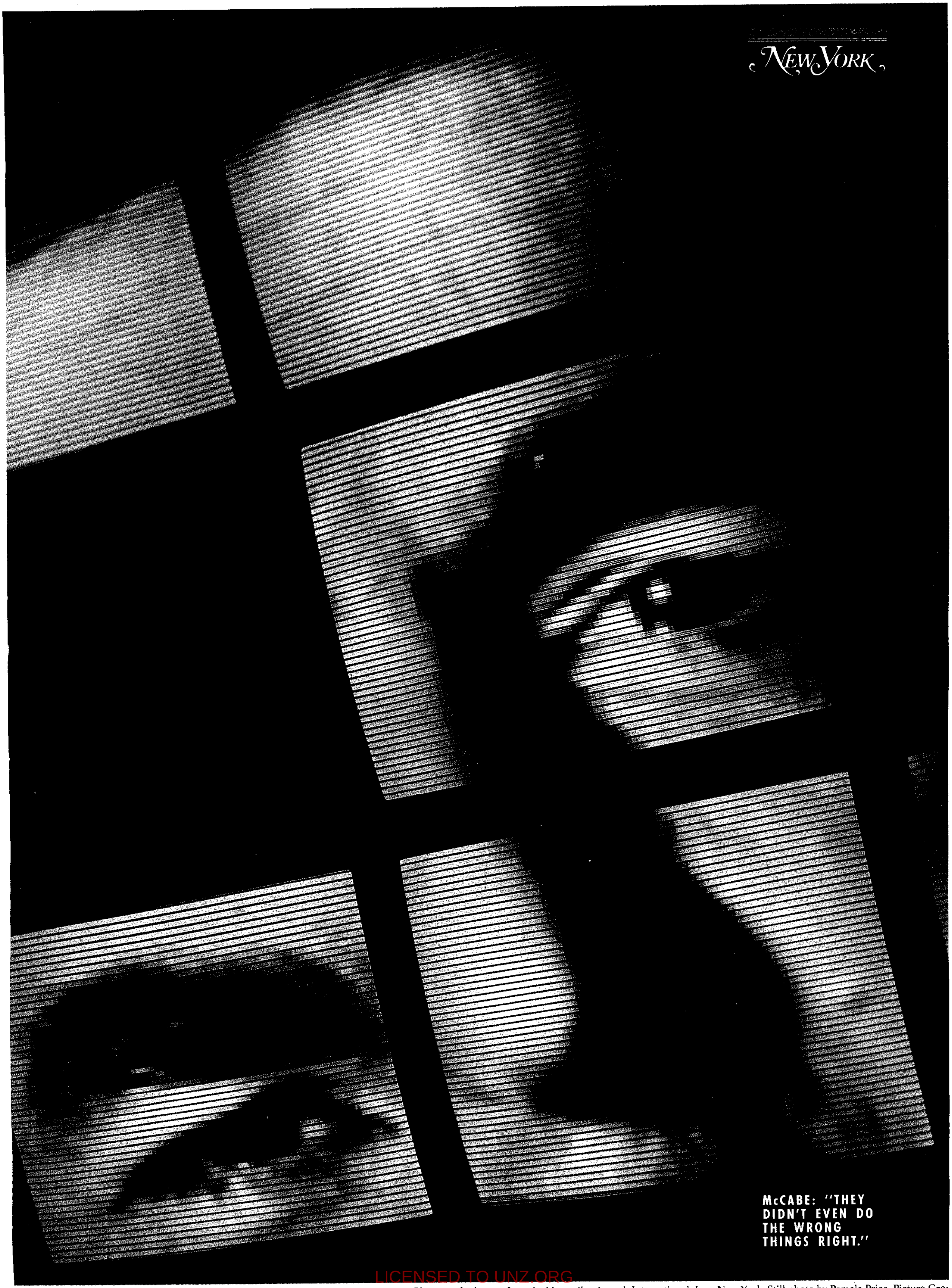
Near the end of June, I was approached first by the Bush people and then by the Dukakis people. This wasn't new to me. Representatives from just about every presidential campaign since Lyndon Johnson's had approached me to do their advertising. I had turned them down on moral and professional grounds.

My moral compunctions arose out of an experience I'd had many years before, when I did the advertising for a first-time candidate running for a relatively minor municipal office. He won by one of the largest majorities ever recorded. This drove home to me both the power and the responsibility that goes with doing political advertising. I began to worry that the right idea at the right time could easily lead to the election of the wrong man. I formed the conviction then that political advertising should be abolished.

These feelings aside, handling political advertising had proved to be bad business. It is frustrating work. The people involved tend to be political experts and



PHOTOGRAPH BY FRANK SCHRAMM



McCABE: "THEY DIDN'T EVEN DO THE WRONG THINGS RIGHT."

Photographed on an Imtech videowall at Imtech International, Inc., New York. Still photo by Pamela Price, Picture Grou communications amateurs. It is also disruptive, taking your attention away from clients with tenure, and it's often unprofitable.

But time and events have ways of swaying convictions. I had quit my job as president and creative director of Scali, McCabe, Sloves, Inc., and was now operating on my own. My calendar was fairly open. My moral stance was at its most shakable as well. I had voted for Reagan, reluctantly—my primary reluctance being his running mate, George Bush. And my convictions had recently been further challenged by, of all people, a recruiter for Bush's ad efforts. When Ed Ney, the former chairman of Young & Rubicam, asked for my help, my refusal was so vehement he suggested I should be working for the other guy. When the other guy called, I was already teetering.

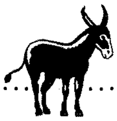
Besides, that guy was very persuasive. Francis O'Brien was a key adviser to the Dukakis campaign. He and Tom Kiley, another adviser, were looking to put together a team of advertising professionals much like the Tuesday Team that worked so successfully for President Reagan in 1984. Francis cut to the heart of my reluctance the first time he came to see me in my office. "It's the biggest ball game in the world," he told me. To a lifelong advertising man who had quit at the peak of his career to search for something more meaningful to do, he was saying the magic words. He tapped in me the latent desire that burns in us all: to exercise our skills on behalf of something more significant than toothpaste.

* *

OVER THE JULY 4 weekend, I told my English girlfriend that I had been presented with a once-in-a-lifetime opportunity: the chance to do something important for my country. I added that I would not pursue it without her understanding and support. "What does it involve?" she asked. I replied that it meant four months of pressure and tension, that she would hardly ever see me, and when she did, I would probably be at my absolute worst.

I left her with this optimistic thought: "No matter how bad things get, try to look at the bright side. One way or the other, it'll all be behind us on November 8."

I FELT THAT IF IT WAS A TIGHT RACE, THE ADVERTISING COULD MAKE THE DIFFERENCE.



Things started to move fast. On July 6, O'Brien and Kiley were in my office. I told them they were starting too late, that time was running out on them before they even began. I also outlined my initial thoughts on how the group should be structured and the beginnings of a plan for what needed to be done.

At this early stage, my instinct was that the first job of advertising was to embed in the minds of the public a vision of the real Michael Dukakis. At some point, the Bush campaign would introduce its version of him, which would be less flattering and highly distorted. I was certain of this because I believed then and know now that they had absolutely nothing positive to say about George Bush. He had no record of accomplishments. So he had no choice but to attack. My idea was to build up a strong, positive view of Dukakis before the attack began. That way, the public would see a negative commercial from Bush and reject it out of hand. Then we could proceed with our own assault on Bush.

O'Brien is in his thirties, a bright, attractive, and charming guy who bristles with energy, nicely tempered with an air of confidence. He seemed to understand and agreed with much that I said. When he didn't, he was emphatic and to the point. About Tom Kiley, who is 41, I wasn't so sure. He wore a thin smile, which he used a lot while saying little. Later, I learned that he had studied to be a Jesuit priest. In the campaign, he was a researcher, a pollster, and an adviser. Enigmatic—that was my take on Kiley. So I addressed my growing enthusiasm primarily to O'Brien.

We switched the subject to organization. This proved thornier than strategy. They had a long list of names of advertising people from all over the country. All had been contacted and were raring to go. It was the kind of list somebody who didn't know much about advertising would compile. There were some very talented people on it. But there were even more not-so-talented ones, people whose reputations far outstripped their actual abilities. I remember wondering how anyone could come up with such a list and end up in my office last.

I felt strongly that the effort should be headed by a creative man. And I argued for tight control. If they opened the floodgates to all these volunteers, I warned them, confusion and chaos would result.

They wanted someone from the business side of advertising to lead the group, an inclination that also troubled me. Without a strong leader from their own ranks, none of the creative teams would perform up to their potential. It has been my experience that nobody stretches to measure up to a 30-inch yardstick.

We needed artistry to win this election. Everyone was saying it would be close. I felt that if it were indeed that tight a race, the quality of the advertising could make the difference between victory and defeat. In recent elections, advertising hadn't played such a critical role. Here was an opportunity to make world, not just advertising, history.

Kiley again pressed to have some other people involved. He said the campaign could give creative teams direction and strategy. "Yes, but who at the campaign will know if the executions are really on strategy, much less any good?" I countered. "Who will make sure those teams adhere to a common tone and personality and won't be all over the lot? Who's going to decide which teams work on what? I can see you heading for big trouble." (I should mention here that the dialogue is reconstructed from memory. From here until November 8, there was no time for note taking.)

It was tentatively agreed that I would be the lead creative man in the group and that I'd have a partner who'd run the media and administrative side. Then O'Brien hit me with a shocker. "We want you in Boston," he said.

They both felt I needed to keep my fingers on the pulse of the campaign, to be part of the action and to make myself the first person they'd turn to on the subject of advertising. I didn't disagree with what they said. I just didn't think it would work. I'd planned to assemble a creative team made up of people I

Vote for
The American Dream
PAID FOR BY DUKAKIS–BENTSEN COMMITTEE INC.

“The American Dream is raising a son who grows into a man who could become the president of the U.S.”

THE “AMERICAN DREAM” COMMERCIAL SHOWED THE GENESIS OF MICHAEL DUKAKIS.

believed to be among the most talented anywhere in the world. Many of them held full-time jobs in New York ad agencies. I felt I had to be there, working with them, guiding the development of the message. I had to be present at the creation, not up in Boston administering, selling, adjudicating, or lobbying. I offered a compromise. I would come to Boston two, three, or more times a week, if need be. But my base had to be in New York. My refusal to relocate to Boston would prove to be both the smartest and dumbest thing I did in the Dukakis campaign.

* * * *

TO FILL THE ROLE OF MY ADMINISTRATIVE COUNterpart, O’Brien and Kiley were leaning toward Gary Susnjara, the president of Saatchi & Saatchi’s North American holding company. O’Brien had talked to me about Gary in our previous meeting, and I’d spent a little time checking him out. He had been a top executive with Dancer, Fitzgerald, Sample, an agency, never revered for its creative excellence, that had recently been acquired by the Saatchis. This scant information, in itself, bothered me. With his service-oriented background, I feared he might be the type who sticks his nose into creative people’s offices, asking, “Is it ready yet?” I’m the type who asks, “Is it great yet?”

I agreed to meet with Susnjara and see how we hit it off. Kiley also suggested that I meet with Scott Miller, who had been an informal adviser to Kiley. I knew Scott. He used to work for me as a creative supervisor and had gone off and built a name for himself as a political-advertising specialist.

Three days later, I was in the Dukakis campaign’s headquarters in downtown Boston. It was a jumble of excitement. Telephone men ran in and out of offices dragging birds’ nests of wires. Cable-TV installers drew wires through gaping holes in the ceiling. Floors and desks were littered with soda cans, overturned Styrofoam coffee cups, and grease-stained pizza boxes. Everyone seemed young, very young. O’Brien had told me that he and Kiley were the oldest guys in the campaign. This looked like a group publishing a college yearbook. I joined a line outside Susan Estrich’s office, behind Connie Chung of NBC News.

Susan was the campaign manager, and I had an appointment to meet her. Susan’s youthful secretary, Matt Tyrnauer, moved me from the line to the office of Leslie Dach, the campaign’s communications director. After Leslie, I met Kirk O’Donnell, the campaign’s communications director. Was Dach the *deputy* director or did they both have the same job? I never quite got it clear.

Susan Estrich is in her mid-thirties. At times she looks much older; other times, younger. Going only by how old Susan looked on any given day, I could always gauge how the campaign was faring. The day I met her, things were going fine, but it was hectic. She looked young, but wan. Black eyes glowed at me out of a square, pale face. Her blonde hair was stringy; she had bags under her eyes, wore no makeup, but beamed youthfully anyway.

I abbreviated for her what I had said to O’Brien and Kiley, then Susnjara and Miller, then Dach and O’Donnell. I was pleased to learn that we all seemed to be going down the same track.

There were two purposes for this visit. One was for the campaign people to meet and, I hoped, ratify my selection. The other was for me to find out more about Michael Dukakis. I was anti-Bush, but I didn’t yet know to what extent I was pro-Dukakis. I had made my tentative agreement with O’Brien and Kiley with the proviso that I meet Dukakis. Susan must have known of this because she came right out and asked me what I needed to know to convince me and told me that she would do her best to provide the answers. The implication was clear: The campaign wasn’t about to grant private Dukakis interviews to every worker who had questions to ask. And that included me.

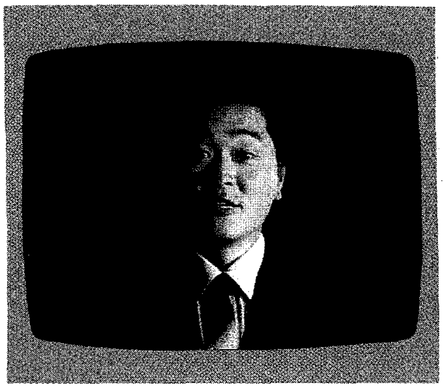
I’d heard that this woman was a killer. A professor of law at Harvard, she did not strike me as professorial, but more as a savvy street fighter. I could see the toughness, but it was coated with charm. I’d hate to be around when the coating melted, but right then I felt the same kind of click I’d had with O’Brien.

I asked her about the man and his positions on a number of issues. I wondered about his stand on South Africa. He felt it should be treated as a terrorist state. I wanted to know whether or not South Africa’s strategic value to the free world would possibly be thrown up for grabs. Things like that.

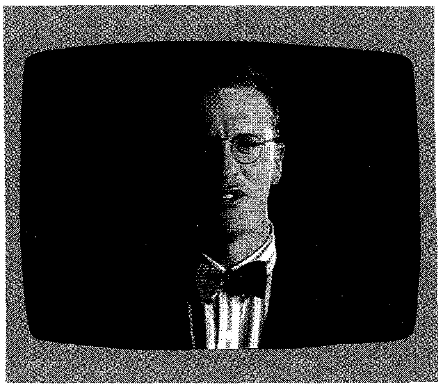
What followed was a half-hour discussion of Michael Dukakis’s positions on the issues, a frank assessment of his strengths and weaknesses, as well as her analysis of what the Bush forces would do, when they’d do it, and how.

About South Africa, she said that Michael Dukakis felt strongly that some things are simply morally reprehensible

McCabe presented the Dukakis campaign with a script called "They Own Us," about foreign interests buying up America.



"WE LIKE AMERICA. WE LEND YOU MONEY AND YOU PAY US $56 BILLION A YEAR IN INTEREST."



"YOUR ECONOMY HAS MADE IT VERY EASY AND AGREEABLE FOR US TO BUY YOUR COMPANIES AND YOUR LAND AT BARGAIN PRICES."

and must be dealt with on that level first. The consequences could be worried about later.

She regaled me with stories from the primaries. Their biggest challenge: killing Richard Gephardt slowly so his followers wouldn't all flock to Al Gore. Their biggest mistake: Dukakis's advice to Iowa farmers that they should consider growing Belgian endive.

She gave me the lowdown on Lee Atwater and Roger Ailes, Bush's campaign manager and media adviser. She predicted what Ailes would do: something crude and powerful, like a commercial using Willie Horton, the man who had raped a woman in Maryland while out on furlough from a Massachusetts prison.

She told me all about Dukakis's policies and passions, the kind of person he was, the type of life he led. Far from being a free-spending liberal, she said, he was legendarily tight. He did the family grocery shopping, and one day when he brought home some branded items instead of generics, the family cheered. He preferred the subway to a limousine and regularly took one to work. She told me a story about a couple of burly union bosses who had come to his home for a meeting. He offered them a beer and, after they accepted, went to the kitchen and reappeared with one can and two glasses. I began to see possibilities for commercials on a human scale never before seen in politics. A real person for president. Wow!

* * *

BACK IN NEW YORK, I WAITED FOR THE CALL TO come confirming that I was on board. I assumed that it would, and I began calling people to see if they'd like to play on my team in "the biggest ball game in the world." John Danza was the guy I wanted most. A gifted art director who had worked with me for years on Volvo advertising, he had quit to become a commercial-film director. Now he was coming back into advertising. What better way to spotlight his re-entry? I coaxed him in.

When the call came a couple of days later, I was well on my way to having my team in place.

On Thursday, July 14, I was back in Boston, along with Gary Susnjara, who would be my counterpart (we'd hit it off pretty well.)

Also on hand were some political-advertising specialists who had worked on the primary campaign, Frank Mingo, who would handle advertising targeted to black voters, and a few New York advertising men who had volunteered and whose presence here concerned me. I whispered to Kiley my strong feelings about too many cooks. Kiley and O'Brien told me not to worry. The others were being phased out.

All morning, we were briefed by campaign staffers. We were given thick black books with Dukakis's speeches, answers to possible attacks on him, and a back section devoted exclusively to the weaknesses and failings of George Bush. There was a great deal to work with here.

Susnjara and I met in Susan Estrich's office at five o'clock. Before seeing the governor, we were offered drinks. I refused. Maybe after, not before. An hour or so later, we trudged off across Boston Common toward the State House. Big black storm clouds were gathering overhead. Downstairs, the hallways were dim and deserted save for a young staffer who entered from another door, carrying a pizza. In the elevator it was Susan, me, Gary, Tom Kiley, and the girl with the pizza. None of us spoke. The only sound came from my stomach, growling.

There was a great busyness about the governor's office. A legislative session was breaking up. Something about balancing the state budget. Big crystal chandeliers blazed and people stood around under the glare. Susan walked over to Nick Mitropoulos, the governor's gatekeeper. She introduced us to Nick, and we filed into the stadium that is the governor's office. Tom, Gary, and I sat along a table, against a wall. Susan took a seat on the other side, her back to the enormous room. Michael Dukakis strolled in wearing a shirt with the sleeves rolled up and a big smile.

"So are these the guys?" he began.

He sat at the end of the table, looking us over. Kiley or Susan said something ungovernmental like Yep, these are the guys.

"Tell me about them; how will it work?" The governor, like so many powerful people I've met, was all questions.

Susan introduced us, and Kiley explained how they had cast a wide net, how he and Francis had traveled the country interviewing advertising people and we were the result. I felt like a fish, not sure if they really thought I was a great catch or just the best they could net on that particular day.

Tom—the governor called him "Tommy"—recited our bios. Dukakis turned to Gary and said, "Tell me about yourself."

Gary filled him in. Then he turned to me. "*Where'd* you get that tie?" he asked. It was one of a collection of slightly noisy ties I have from the forties. I told him I'd had three offers to buy it on the streets of Boston that day and wondered how many offers he'd had for his. He quizzed me about my business accomplishments and why I was here. I told him I had created the Perdue-chicken campaign and many others before recently leaving the ad agency I'd co-founded, that I had written a book and was in the process of deciding what to do next when O'Brien came along.

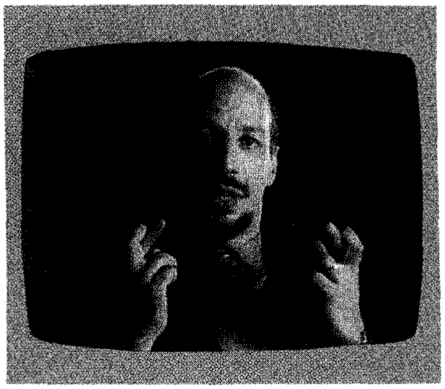
He leaned back in his chair and stared up at the ceiling, which might as well have been the sky for its loftiness.

"A year ago, who would have thought we'd be where we are today?" he mused, and smiled like a little kid who was particularly pleased with himself. Susan nodded and smiled back, as if they shared a big secret.

They did. She'd helped bring him through the primaries into a world where Secret Service agents waited just outside and

"IN THE LAST EIGHT YEARS, WE AND OTHER OVERSEAS INVESTORS HAVE BOUGHT $1.2-TRILLION WORTH OF THE UNITED STATES."

"NOW WE OWN A LOT OF YOUR COUNTRY AND WE WANT TO OWN EVEN MORE!"



"SO OUR FINGERS ARE CROSSED THAT YOU KEEP THINGS EXACTLY AS THEY ARE AND VOTE FOR...GEORGE BUSH."

yawning young zealots brought in pizzas and worked late.

Here was a man running for president who was not only aware but clearly grateful that fate had smiled on him. He was enjoying it, savoring the excitement, awash in the emotional tide that swirled around him. I was mesmerized by this Michael Dukakis that the public would never see.

A real person for president. Wow!

We talked some more about advertising. He hoped we could find a significant role for Lloyd Bentsen, whom he'd recently made his running mate. He wanted posters (WE'RE WITH THE DUKE) done fast. I had reservations about the nickname "Duke." A John Wayne he is not. I also worried about "Mike" sounding *too much* the ordinary guy. In my head, I was leaning toward the consistent use of "Michael," when I realized the governor was speaking, saying, "... It's like these people who call me Michael instead of Mike. They don't know me. I've always been Mike, not Michael."

WHEN SOMEONE CALLED HIM MIKE, I HAD AN IMAGE OF HIM IN THE WHITE HOUSE, BOWLING.

I wasn't about to get in a fight with him on the subject of what his name should be, especially on my first day. I decided not to tell him that every time I heard someone calling him Mike, I had an image of him in the White House, bowling.

* *

IT HAD OCCURRED TO no one in the campaign to film the governor's acceptance speech at the convention in Atlanta for possible use in commercials, so I brought a team down to do that. While at the convention, Tom Kiley announced he was bringing Scott Miller in to act as "the client." Now a guy whose work I used to approve would be approving mine. On the other hand, he knew what I was capable of and could be an ally in getting it through.

Things started to go wrong almost immediately. I asked Susnjara how much money he'd earmarked for production.

He told me, "A million and a half."

I told him that wasn't enough, that he should double it.

Pepsi or Coke could spend that much on a couple of commercials. I figured by the time we were finished, we'd make 50 to 75 commercials. Simple 30-second commercials cost around $80,000 these days. That production budget was unworkable. As it turned out, I spent close to half a million on one commercial. And it never even ran!

He told me I didn't understand. The campaign people were very unsophisticated, and Dukakis was cheap and had to approve every budget. They were used to doing commercials in the primaries for $10,000, $25,000 tops.

From day one, Gary was doing what I had feared he might do. He had fallen in step with their limitations instead of taking the lead and showing them the way.

We had a $48-million budget to work with. Dukakis had raised more money than any other Democratic candidate in history. The coffers were bulging. And we were trying to elect a president of the United States! I wondered whether election losers got extra points for making cheap commercials.

Gary said, "Look, we want to put as much of the money into media as we can. We don't want to blow it all on production."

"I understand," I told him. "But I really don't think it can be done for a million and a half. Even if I get production companies to work for cost. At least get two or two and a half."

Then I asked him how the media planning was going.

"Great," he said. "Looks like it's going to be all 30s."

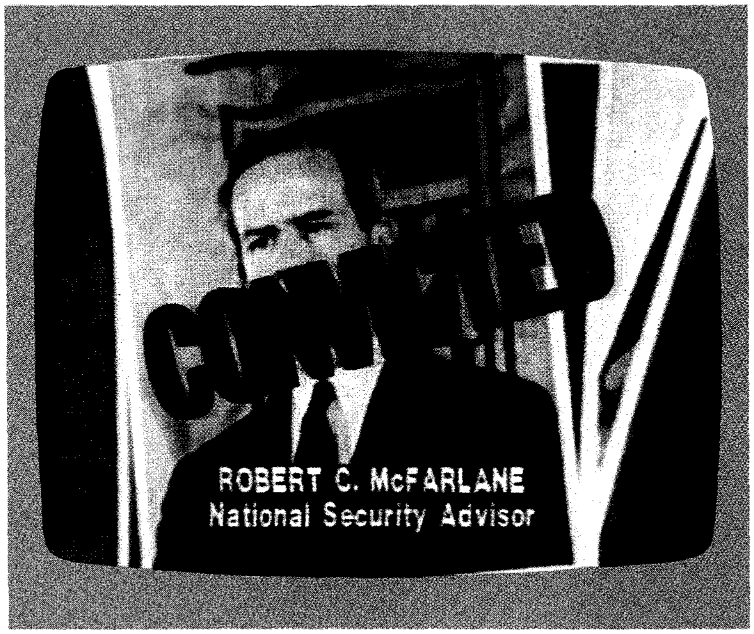
"Oh, great," I said, told him good-bye, hung up the phone, and groaned. There are some products you can approach this way—by just buying rating points as efficiently as you can. I call it buying media by the pound. Presidents aren't one of these commodities. Squeezing every message into 30 seconds would virtually guarantee a superficial and unimaginative campaign.

The next day, I flew to Boston. We had a seventeen-point lead in the polls. Susan was looking young, but fidgety.

"I don't trust it," she said. She believed that the lead was based only on good feelings from a successful convention. "We have to shore up our advantage."

She felt we needed some spots on the air soon, to run before and during the Republican Convention. There was disagreement in the group about whether this strategy was right. I recall Kiley pushing the view that we wait and hoard our resources until the last few weeks, when it really mattered. Susan went both ways on this, sometimes agreeing that the last weeks were the most critical, other times feeling a need to get out there and solidify our position early. Scott advocated going now and pressed hard in favor of it. I thought it was a matter of weight. We could start early without throwing too much money into it and see how things developed.

I told them I'd be back in a couple of days with the spots; then they could decide. I suggested to Scott that we start filming "Reagan Democrats": people like myself who had gone over to Reagan in the last election who were now fed up with the GOP and planned to come back to the fold. I recommended a campaign that would talk directly to this group, which we all felt would decide the election. I also reminded Gary that the production budget was too low, that going all 30s was unrealistic. Also, I wanted to get some money for John Danza, who would be working nearly full-time on this. I was paying him out of my fee (which was half what I would have charged for a commercial project of similar magnitude), but felt the campaign should contribute a modest amount as well. And so began a roller-coaster ride of physical and emotional excess that wouldn't let up until the end of October.



"This November, you can exercise your right to take your business elsewhere."

MEMBERS OF THE REAGAN ADMINISTRATION WHO WERE INVESTIGATED, INDICTED, OR CONVICTED.

FROM THE beginning, Danza and I, along with others involved in the campaign, had felt that one of the major marketable advantages Dukakis had over Bush was his background. The son of Greek immigrants, he was the product of the American dream. George Bush came from power, wealth, and privilege and used this to shape his political fortunes. Although his father was a successful doctor, Dukakis basically rose through hard work, intelligence, and determination. We felt he was more in touch with the cares and concerns of America's working families and would be the candidate better able to represent their interests. We also knew that Reagan Democrats, as well as much of the rest of America, were caught in an economic squeeze. They were able to live pretty well, but both husband and wife had to work to do it. And they were concerned about their economic future. The deficit and the growing influence of foreign powers on the economy of the United States were getting to them. These key voters were our primary target.

We came up with a 60-second commercial and two 30s to carry the message.

The 60 consisted of old still photographs. It began with immigrants on Ellis Island, showed Michael Dukakis's parents in an old picture, then standing in front of a humble home, then the children. The camera always favored Michael as he grew up, went to school, ran a marathon.

He was shown in the Army, then as a young politician, then as governor of Massachusetts, and finally, as the Democratic presidential nominee giving part of his acceptance speech. Behind this, we wanted a moving musical score while the announcer read the voice-over:

ANNCR (VO): "The American dream is two immigrants coming to America, meeting, and building a good and happy life together.

"The American dream is working hard and being rewarded for it. It's living in a decent home and giving your children a quality education.

"The American dream is the hope and the belief that any boy or girl can go as far as their abilities can take them, no matter how humble their beginnings.

"The American dream is raising a son who grows into a man who could actually become the president of the United States. A man who has lived that dream and will fight to protect it for every American."

MICHAEL DUKAKIS: ". . . If anyone tells you that the American dream belongs to the privileged few and not to all of us, you tell them that the Reagan era is over and a new era is about to begin."

ANNCR (VO): "This November, vote for Michael Dukakis.

"Vote for the American Dream."

The spot would end with two titles, first DUKAKIS FOR PRESIDENT (that's how we resolved the Mike-Michael question) and then VOTE FOR THE AMERICAN DREAM.

The other two spots were "eavesdrops" on the life of Michael Dukakis. One showed him doing the family shopping while the voice-over told of his economic experience, how he'd taken over a state that was in the red, created a booming economy, and balanced ten state budgets.

The other showed him taking the subway to work while the voice-over talked about how he understood working people, how he'd created hundreds of thousands of new jobs.

John Danza had come up with a line that I felt was a winner: "Put a Working Man in the White House." We used that as the summary line on both of these spots.

When I took this work up to Boston, Kiley, Miller, and Susnjara seemed to like it. Susan was too busy to come to this meeting; O'Brien was off somewhere with Senator Bentsen. I was told to work up production estimates and a timetable. I was urged to do the spots cheaply.

The next day, I called Gary, and he told me Kirk O'Donnell loved "Put a Working Man in the White House."

"What about Susan?" I asked Susnjara.

"She loved the script for 'American Dream.' " Did this mean we had love divided?

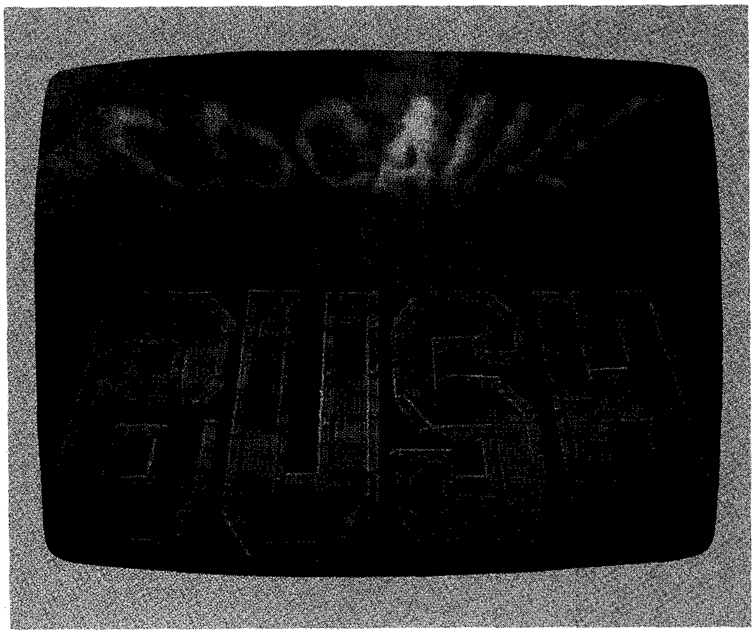
I was pondering this when Scott Miller called. "A guy named Joe Glick has some interesting research you should see. Can we come and see you at ten tomorrow morning?"

"Sure," I said, wondering what it all meant, but pushing forward like crazy on the three spots, interviewing for staff, rounding up directors, cameramen, and others willing to work for less than normal on behalf of a good cause. And calling Susnjara for money.

Glick took me and John through the research. It confirmed everything we'd been thinking, but added a new and major wrinkle. All that 25-year-old snowblower and everyday-Joe stuff that came out of the convention had turned off a lot of voters. The gist of this study was that the electorate wanted a president who was bigger than life. Glick said his research indicated most Americans preferred as president a man who rode in limousines and helicopters instead of subways. What was needed, he said, was advertising that gave Dukakis a presidential aura. Common people already believed he was more in tune with them than Bush was. Our advertising could skip over this step.

By the time Miller arrived, an hour later, Danza and I had already caved in. I should have fought harder. But I am inexperienced in political advertising and assumed they knew best. Also, I know the way most people read research—too literally. And I knew it would be fruitless to fight for these commercials even if I was 100 percent convinced they were right, which I wasn't. But I was sure of the "Working Man" theme. I felt we could save it by putting it at the end of commercials that were more responsive to this research. We would stress the Dukakis record of hard work and accomplishments rather than his humble life-style.

I told Miller we would drop the "Subway" and "Supermarket" commercials and move forward with the "American Dream" spot and that I'd come to Boston in a couple of days with a new recommendation for additional commercials.



DETAILING BUSH'S INEFFECTIVENESS AS HEAD OF AN ANTI-DRUG TASK FORCE.

We did storyboards for the "Lettering" ads because they were hard to visualize.

* * *

WE DECIDED TO DO TWO PROTOTYPE "Record" commercials. One set down the Dukakis record of revitalizing the Massachusetts economy and creating jobs, the other his record against crime. The "Jobs" spot was a 30 that showed dozens of people hard at work in a mix of visually interesting occupations. Ironically, it ended with a shot of a revolving door, spinning with a succession of workers entering and leaving a commercial building. Bush would use a similar image effectively against us on the subject of furloughs and crime.

Against these pictures, the announcer concluded, "... For the last three years, Massachusetts had the lowest unemployment rate of any industrial state. The national rate is nearly double. And the Republican candidate for president thinks that's good. Good enough for him maybe. But not good enough. This November, put a working man in the White House."

The crime spot was good but not great. I took it, "Jobs," and the "American Dream" script to Boston on August 3, hoping to get something going.

Boston was chaotic. Kiley and O'Brien were unavailable. Miller was on his way up from New York. I didn't want to show the work to Susnjara without someone in the room who could make a decision or at least move things forward. So I hung around and waited. Then we were called into an urgent meeting in Susan Estrich's office.

The subject was furloughs. Someone had gotten his hands on a Republican handbill that dredged up the Willie Horton business. Word was that the pamphlets would be distributed to every hotel room in New Orleans during the Republican Convention. We needed a strategy for dealing with this subject, because it seemed certain they'd hit us on it.

Everyone was in this meeting—O'Brien, Kiley, and a few advisers I hadn't met before.

We agreed that Dukakis should come out and admit that a mistake had been made. He should say that he had learned an important lesson and, if elected, would reform the federal prison-furlough program that gave criminals weekend passes, even bus tickets to go places. We decided the best medium for addressing the furlough subject would be a rally with a lot of visible police, and it was agreed that I would take a crew and shoot it for possible use in advertising. Where would the rally take place? I suggested Florida, a tough law-and-order state. Susan seemed to think Florida was an inspired choice. And we all agreed that there was now an urgent need for a strong crime commercial. Then we went to lunch.

I showed Susan, Tom, Francis, and Gary the scripts and got approval to produce both "Jobs" and "American Dream." I was to come back again in a couple of days with a stronger crime spot.

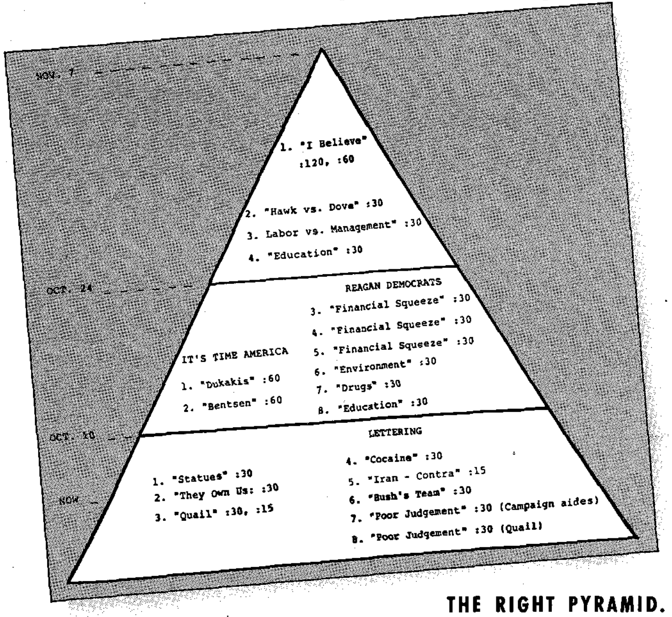
* * *

WE WERE WORKING PRACTICALLY AROUND the clock now. I hired an executive assistant and a secretary, lined up a slew of free-lance film producers, got the great still photographer Joel Meyrowitz to travel with Dukakis and Bentsen. From this I hoped to get one great campaign photo.

Danza and I looked at reels until our eyes hurt. We'd find a director we felt could commit our ideas to film only to find that he was fully booked or wouldn't work for reduced fees. Many production companies told us the Republicans paid full price and turned us down cold. And all the while, time was running out. Miller and Susnjara were balking at the price of almost everything. We had to keep scrambling for ways to do things cheaper. We found a company called PeopleFinders, run by Laura Slutsky, who was going to locate and interview Reagan Democrats across the country for us. We'd pick the best ones, then go out and film them. She was a believer and was working for little more than cost. Still, Miller wouldn't sign an estimate. He said the campaign had workers all over the country. They'd find people for us for nothing. I said I wanted a pro, someone who had an eye for a photogenic personality, not some volunteer with a list of names. He wouldn't budge.

In between, John and I worked. We weren't alone. We'd briefed about twenty other creative people. I had some of them working on anti-Bush stuff—a phase that would be upon us before we knew it, and I wanted to be ready before the call came. Others worked on specific issues.

Over these days and nights John and I created a tough crime spot, a 60 filled with police locking up bad guys, WANTED posters being yanked from walls, policemen extolling Dukakis's record as a crime fighter. Also, we had refined our thinking somewhat on the overall campaign. We still liked the "Working Man" idea but decided that it worked best with issue-oriented or record advertising. We used this line on the "Crime" and "Jobs" spots, but now felt the main thrust of the campaign needed a bigger idea, a rallying cry for the Dukakis candidacy that would set goals for the American people, and cut competitively against George Bush at the same time.



THE RIGHT PYRAMID.

McCabe's idea for a winning strategy for the last one and a half months of the campaign.

America's economy was slipping. The Reagan/Bush administration had piled up more debt in just seven years than the nation had in the previous 200. American industry was being clobbered by imported products. The dream of home ownership was fading fast. Thousands of homeless lived on our city streets. Our education system was a mess, turning out high-school graduates who couldn't identify South America on a map. Environmental protection had been pushed backward. Campaign research indicated many Americans likened our present situation to the decline and fall of the Roman Empire. When I learned this, I put a researcher to work making parallels between America today and Rome before the fall, for a possible commercial.

The theme we created for addressing these issues was "We don't have to settle for second best." We developed a two-page newspaper ad with that as the headline. The copy beneath tackled the problems and outlined how Dukakis proposed to solve them. We did a prototype commercial on education. Implicit in all the advertising was the idea that Bush was a No. 2 man who would be a second-best choice for president because he didn't understand the challenges and opportunities facing America now.

About a week after my last visit, I took this work and the "Crime" spot to Boston. The "Crime" spot was approved. When I presented the "Second Best" idea there were comments like "Wow" and "Interesting," but clearly they wanted to mull this one over. That was all right with me. We were just finishing "American Dream"; now we would be moving ahead on "Jobs" and "Crime" as well. And we were still badgering the campaign to round up those Reagan Democrats who would be used in about ten commercials. For the next few days I didn't need any additional work. Even so, I admonished the group to make up their minds quickly.

On the way out, I noticed some people waiting to see Miller and Susnjara with designs for banners and buttons. Also, Miller had told me that he had some other people working on a campaign for the Democratic National Committee. And I could see that there were staffers from Miller's company there working on scripts. My "client" had gone into competition with me. The floodgates were opening, and I was not amused.

Like so much of the advertising we were to do, the "Second Best" campaign died a slow and silent death. Nothing. I heard nothing. I'd call five or six times a day and there would be nothing to report. Susan couldn't be reached. Or they were thinking about it. I just kept repeating, "Every day is a week." And there were now only twelve of those left.

We found a director to do the "Jobs" and "Crime" commercials. They would be shot the following week. Days we worked pulling the production together. Nights we still worked on creating new advertising. The Friday before the Monday we were due to shoot, I got a call from Boston not to approve anything but to cancel the "Crime" commercial! There were a couple of problems. Susan didn't want to do a 60. Someone had even suggested that the commercial was unnecessary after all. The Dukakis record against crime was so strong that it was virtually unassailable. There was also the feeling that these commercials were too expensive and that they were taking too long to get produced, despite the fact they had only approved them four days earlier. Now we had to reshuffle the schedule and reestimate the cost of doing "Jobs" alone.

They would have gotten a 60 and a 30 on "Crime" and the "Jobs" 30 for $90,000. The production company refigured all night and informed me midday on Saturday that the cost of doing "Jobs" alone would be almost as expensive as the entire package. Our cost savings in doing a "package" instead of an individual commercial had evaporated.

I called Susnjara and told him that if they thought the cost of the package was high, they'd croak when they heard how much the single spot on jobs would cost to produce. I recommended they cancel it and eat the few thousand dollars in expenses that had already been run up in location-scouting and casting.

* * *

DANZA AND I WENT BACK TO WORK. WE WERE creating a mosaic. A piece here, a piece there, and after a while the complete picture would emerge. But I could show the Dukakis campaign only a tile or two at a time, and no one could recognize their individual significance or see how they would all fit together. And I couldn't explain it to them because the picture was still forming in my own mind.

This was why I had felt it so important for a creative man to head the effort. Creative people spend their lives finding light in darkness. The creative process travels through impenetrable murkiness before crystallizing into precise and powerful clarity. We were well past the midpoint in this development. But no one in Boston had the vision or blind faith required to see that.

A lot of good work had been lost, but even better was coming. Rather than a deterrent, the setbacks and frustrations acted as a spur goading both John and me to work harder. We were going to do great advertising for the Dukakis campaign, no matter what they did to try to stop us.

I flew to Boston the next Wednesday, August 17, with eight new scripts in my briefcase and the bulletproof feeling that comes when you know you've got great stuff. For once, the whole group was there, even Susan, who was beginning to look old and tired, like the mayor of a besieged city. For a change, though, the meeting was positive, decisive.

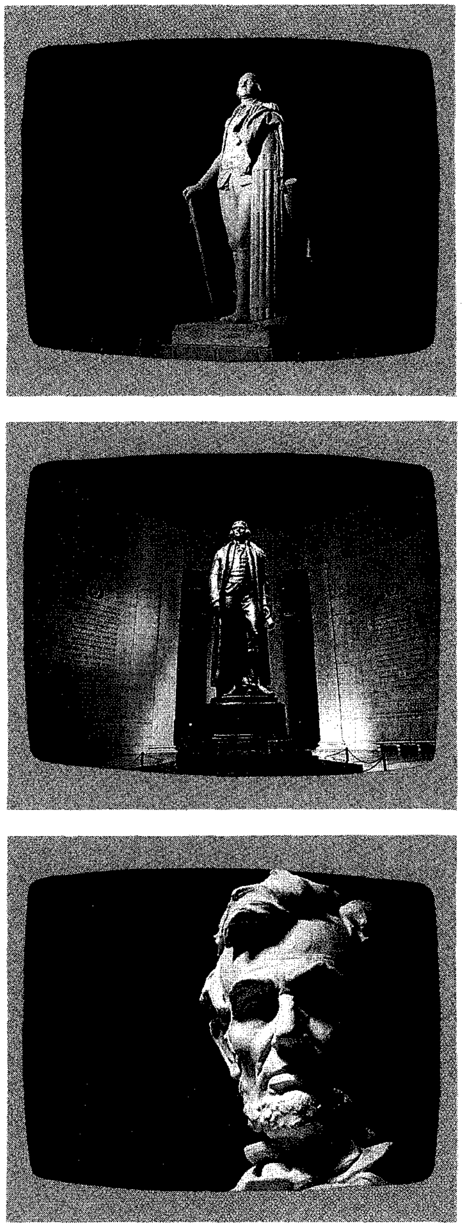
The Republicans were running some commercials under the auspices of the party. These extolled the peace and prosperity that resulted from their reign. I showed the script for a commercial called "Rose-Colored Glasses" that countered their claims. It showed a plant closing, a farm auction in the Midwest, a young family walking dejectedly out of a model home they were unable to buy. All of these scenes would be shot through a pair of rose-colored glasses while the announcer mock-parodied the Republican claims. It ended with the words "This November, ask yourself this. Are we really doing as well as the Republicans say we are?" (The rose-colored glasses came off, revealing the harsh black-and-white reality.) "Or could we be doing a lot better?" Susan seemed to love it. At least she giggled during parts of it.

I also presented the storyboard for a script called "They Own Us," about the buying up of America by foreign interests. It featured a succession of foreign businessmen and -women stating the facts about the extent of their ownership of our assets, ending with an Arab holding up his crossed fingers and saying, "So our fingers are crossed that you keep things exactly as they are and vote for . . . George Bush."

This was a powerful spot, and I could see that the group was rocked by it.

I then showed them plans for three commercials that had been done by Tom Thomas and Tony Angotti, two of the creative people who had been working with my group. One spot was about all the people who had been indicted or convicted in the current administration; the other two were equally tough. Two commercials were very well received. One generated a lot of discussion and for valid reasons was dropped.

Then I showed them one called "Labor vs. Management," which was a fistfight between a worker and a boss in front of a factory. It was a brawl in the style of a John Wayne movie, ending with Dukakis saying that as long as we were divided and fought among ourselves, we couldn't be competitive with the rest of the world, and as president he'd see to it that we got our act together.



"STATUES."

The "Statues" spot juxtaposed patriots against Bush's record.

Scott, Gary, Tom, and Francis all loved this spot. Susan was worried about blood. Would it be too violent for women viewers, she wondered, and admonished me to shoot it with a minimum of bloodshed. I told her it had to be real to be effective, but that we would not overdo it. Finally, it seemed we were getting somewhere. We were talking about shooting, not canceling.

The last two commercials were politically sensitive, because they were about national defense. There was no way Michael Dukakis could make it to the presidency without a stance on defense, and I was determined to touch on the area, sensitive though it might be.

My favorite of the two was simply 60 seconds of old Russian May Day-parade footage with big rockets and bombs going past stern old men in fur hats. This was the script:

"For decades the Soviet Union invested the bulk of their resources building military might.

"Their most brilliant minds toiled over bombs and missiles and tanks.

"Each year they put on a massive display of force. And their citizens went home to one of the lowest standards of life in the world. To wait in line for basic necessities.

"After years of economic stagnation, the Russians finally seem to realize they made a mistake. They're now recognizing something that we've known all along. That arms aren't everything. That the strength of a nation depends largely on the health of its economy.

"Odd, isn't it, that the Republican candidate for president would have us pursue a defense policy like that of the Soviet Union . . . before they got smart?"

Susan said something like, "Cute, but no." I didn't fight. I deferred to their political savvy. This commercial, as good as I felt it was, could be political suicide.

Susan leaned across the table to me and asked, "Are you really happy with that line?" She was referring to the wrap-up on each of the commercials I'd shown. They all ended with a double title. First, the words WE CAN DO BETTER. Then, after these dissolved, on came MUCH BETTER.

She told me it was practically identical to the line that John Kennedy had used. I said I didn't recall that, but felt it was relevant for this campaign. I also told her I'd think about it and continue trying to top it, but that we must move forward. To hold up making good advertising for want of a line she was 100 percent happy with would be a mistake.

I left with five commercials approved for production. The first one that got killed was "Rose-Colored Glasses." Then one of the Angotti/Thomas spots got canceled after it was already in production. Then, a few days later, I was told to hold up on "Labor vs. Management."

We were now producing only "They Own Us," the Angotti/Thomas sleaze spot, and "Reagan Democrats." About this time, my assistant David Wechsler told me we were getting no help from the campaign on these and had to go with our original PeopleFinders recommendation. I called Bob Young, a marvelous director of people, and flew him in from Hollywood to consult on the project.

I had sent the campaign a recommendation for commercials using Dukakis on-camera, too. I was convinced that he was weak talking directly to the camera and that the right way to do it was to have him talking to some person off-camera. I volunteered myself to fill this role. Only in this way did I believe we could capture his passionate feelings about the issues and project a warm personality. That was the way I had seen him in his office. The recommendation was stonewalled.

* * *

BY NOW, DANZA AND I HAD COVERED, OR HAD tried to cover, just about everything: the "Record" up front, which had been killed; the vivid and intimate portrait of Dukakis, which had been ignored; the dramatic presentation of the issues facing America, mostly killed or on hold; tough anti-Bush advertising, some of which was in the works.

One key piece was still missing. We needed an uplifting, emotional message that would do more than just persuade people to vote for Michael Dukakis. We needed something that would inspire them to do so. John and I had been racking our brains for weeks hoping to create such a message, which would also serve to counter the Bush pledge-of-allegiance scam.

It just wouldn't come. I've got an old Ford convertible, a 1946. We took a break and went for a ride in it. In the old Ford is an old tape of fifties music. We were on the Queensboro Bridge when Frankie Laine came on singing "I Believe." Then it came.

In Boston at the end of August, I had lunch with Francis O'Brien, alone, before presenting this new commercial. I needed to let someone know how unhappy I was with the way things had been going. I let fly with all my complaints.

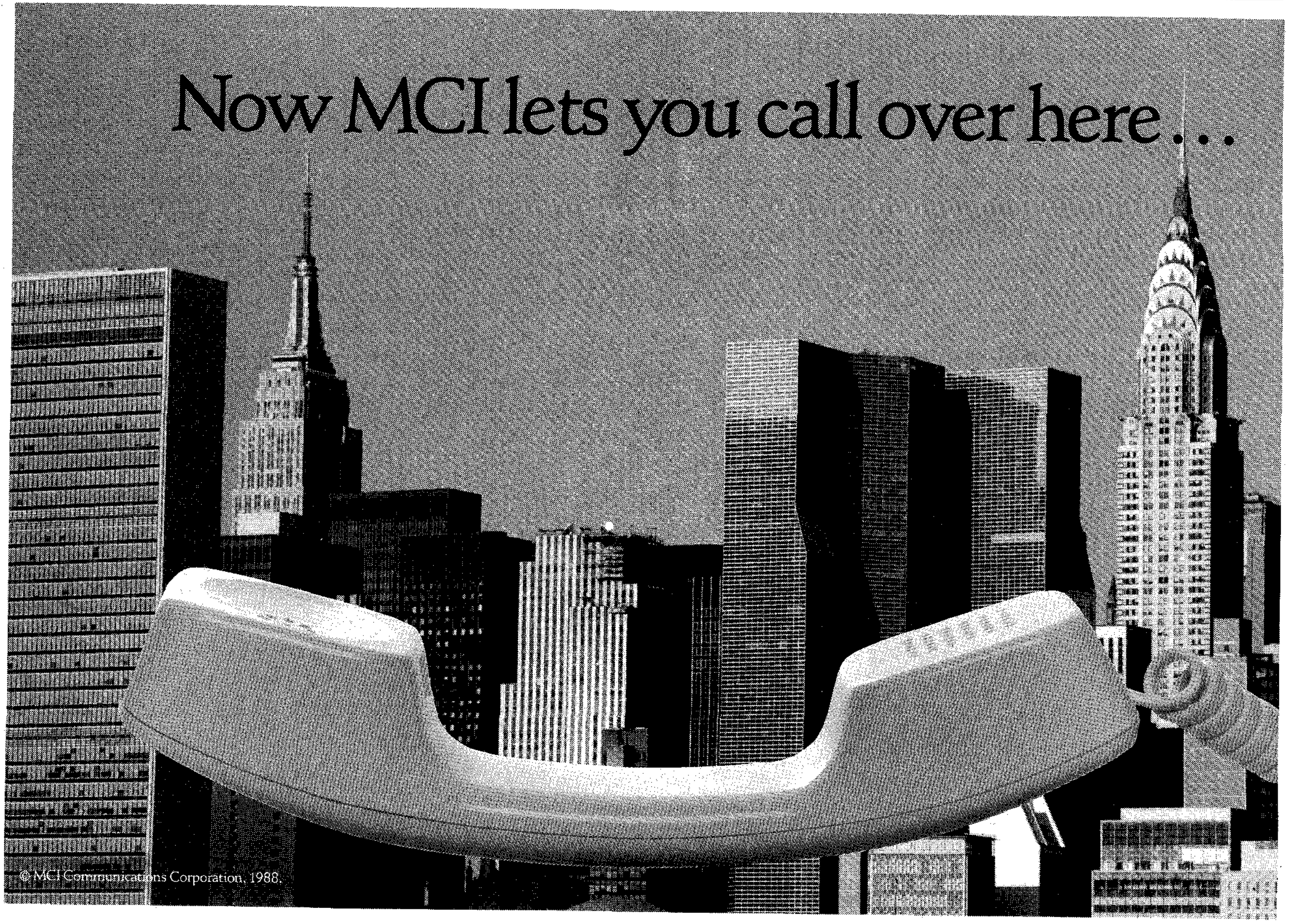
"Everybody's afraid of you," he told me. "They're too scared to tell you when they don't like something. They don't want to get yelled at."

It's true I'd been expressing some of my discontent, but with nowhere near the volume I felt it deserved. "They *should* be scared of me," I told him. "They're f---ing up."

Francis rightfully reminded me that they'd wanted me to come to Boston in the first place. "And now you're mad because the campaign is moving away from you."

He also told me that a presidential campaign had a life of its own, that it kept moving, and many people now involved would not be around at the end. "You probably know who they are as well as I do," he confided. He told me to stick with it and if I was right, I'd get my way. But *who* would decide if I was right? That's what I was worried about.

He chewed me out for expecting too much, too soon. "You want to sell every commercial, every word, and that's unrealistic."



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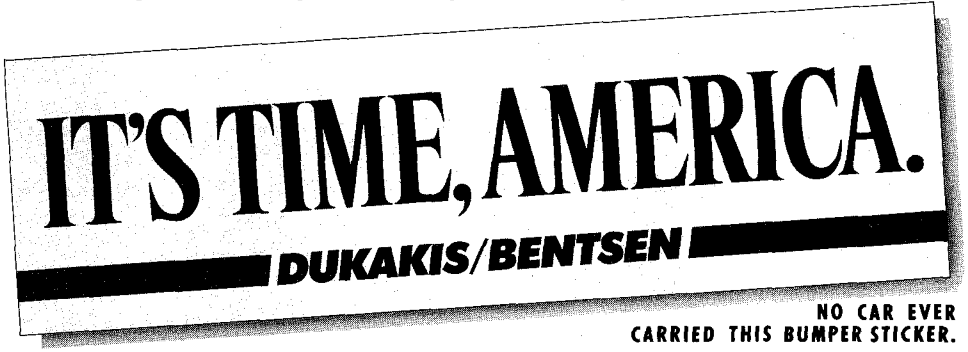
He led me to believe that the later things got, the better I would do, because they would come to trust me more.

Then he changed the subject. "You think you've got problems? I just found out that this campaign doesn't even have a written strategy! No piece of paper that says where we're going or what it is we're trying to do. You can bet I kicked some ass over that!"

He was right in one thing: The campaign had much bigger problems than advertising, even though that was my biggest concern. Dukakis's people had just dropped another ball that I found astonishing. They had caved in without a fight to Bush's demand for just two debates instead of the three or four that Dukakis originally wanted. Instead of the press demanding that Bush come out of his hiding place, the media were now saying that Bush and Dukakis had conspired to hold only two debates, thus preventing the public from getting an in-depth look at each of them.



NO CAR EVER CARRIED THIS BUMPER STICKER.

Francis agreed with me, saying only, "Yes, it was a terrible mistake." He explained that Dukakis had been paralyzed and was in awe of how good the Bush people were, hitting him on mental health, then the pledge, and now controlling the agenda on the debates. But the Democrats were getting it together now.

When I walked into our advertising group's headquarters, it was clear that someone had shaken the tree. Such was the state of panic that even the women and children had taken up arms. Miller was frantically scribbling away at a strategy statement. One of Miller's employees from New York was clutching a fistful of scripts. Susnjara was working on a strategy, too. He was even writing scripts.

I don't mean to imply that people other than "creatives" can't have advertising ideas. A good idea is a good idea no matter where it comes from. But the list of great campaigns by account men under stress is a short one indeed.

Nor do I mean to suggest that anyone in the campaign was an eight ball. But as a group, they seemed to miscue every time they shot. I picked up a button. It was out of register; the words were almost illegible. A banner had just come from the printer with one color mistakenly printed on top of another. The result was as vibrant as mud. And I had a print-production manager in New York who wasn't being used.

I asked Gary to show me the commercial that had been produced for the Democratic National Committee. It showed a fat man sticking his hand in a till asking to borrow another couple of trillion dollars. And he kept taking money and asking for more. It was about the deficit. After seeing this, I said to Gary that what this campaign needed was a creative director.

from over there.

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*Await second dial-tone

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Let us show you.℠

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"Why? What's wrong with the spot?" he asked me.

"It trivializes one of our major issues," I told him. Heeding O'Brien's advice at lunch, I refrained from telling him that I also thought it was ugly, stupid, and tasteless.

"Dukakis liked it," he said.

I love it when people defend bad advertising by citing the opinion of advertising experts.

* * *

I PRESENTED THE BIG, NEW TWO-MINUTE COMMERCIAL to the group. First, I played a song for them on a tape recorder. It was Frankie Laine singing "I Believe." I told them I wanted to use this song.

"*That* song?" someone asked.

"Maybe," I replied. "Maybe a modern arrangement sung by someone like Whitney Houston. I'm not sure yet."

I took them through a script, fitting the pictures to the lyrics.

"I believe for every drop of rain that falls . . . "

(Footage of burnt-out South Bronx tenements.)

"a flower grows."

(The camera finds a small garden in bloom.)

"I believe that somewhere in the darkest night . . . "

(Dejected workers filing out of a shut-down plant at the end of a day.)

"a candle glows."

(Dissolve to a late-night labor/management bargaining session ending with agreement.)

"I believe for every one who goes astray . . . "

(A littered, polluted beach.)

"someone will come to show the way."

(A group of citizens moves in and starts to clean it up.)

"WHAT ABOUT 'QUAIL'?" I ASKED. "DUKAKIS DOESN'T WANT TO GO NEGATIVE," D'ALESSANDRO SAID.

And so on. The commercial touched every issue in the campaign, showing that no matter what problem we faced, there was hope for a solution. That hope was Michael Dukakis. It ended with a verbal message from him, and on the final "I believe" closed on a still of Dukakis and Bentsen.

I explained that I wanted to cut a full three-minute recording of the song and while the commercial was running, send it to every radio station in the country to maximize its impact.

I have never been involved in the creation of a potentially more moving commercial. Yet they were unmoved.

Scott didn't like it. Gary was noncommittal. Kiley seemed bewildered.

I flew back to New York more depressed than I'd yet been in the campaign.

Labor Day weekend was coming up. I took a break and went to Martha's Vineyard. While there, I conceived the idea for a mini-series of anti-Bush commercials using animated lettering of Bush's name to illustrate his failings. I did one on Iran/*contra,* one on the environment, one on his selection of Dan Quayle as a running mate, and many others. One evening, I saw a headline in the local paper. Susan Estrich was out as campaign manager. John Sasso was back in. He had resigned during the primaries under a bit of a cloud. I detected the work of Francis O'Brien here.

For two days, I tried to reach Scott Miller. "What does it all mean?" I asked when I finally caught up with him.

"I don't know," he said.

I told him I'd been working on some strong new anti-Bush stuff and would be in Boston mid-week with that and more. It was now too late to go with "American Dream." Bush was already well along in painting a picture of Dukakis as Sacco *and* Vanzetti.

JOHN AND I WENT BACK TO WORK, DOING STORYBOARDS for the "Lettering" campaign because they were so hard to visualize as scripts. (A storyboard is a "Dick and Jane" treatment, showing representative frames of the film the way it is imagined. Still, it is inadequate because it requires the person looking at it to imagine the sound, motion, and emotion of a finished piece of film.)

We also did a powerhouse called "Statues." While the camera panned across statues of George Washington, Thomas Jefferson, and Abraham Lincoln, the announcer intoned Bush's record—his dealings with Noriega in Panama, his glowing comments about Marcos, his involvement in Iran/*contra.* It ended with the words "What would *they* think?"

Attack *us* on patriotism, will you, buster?

Also, we formulated another mini-series. It consisted of a polygraph operator with his lie detector strapped to a shrub that had been pruned in the shape of Bush's face. The series was designed to take George Bush's own words, from his advertising and from his speeches, and expose him whenever he played fast and loose with the truth.

This time, I got easy approval on most of the work I'd brought up. It was like some soon-to-be-overthrown dictatorship passing out pardons before the new regime came to power.

Sensing the urgency to move fast, John and I in the next four days shot "Statues," commissioned a "Bush," and began production on two of the six or eight "Lettering" commercials.

We also came up with a commercial called "Quail" that I felt had the potential to become another "Daisy," the famous Lyndon Johnson commercial showing a little girl picking the petals off a daisy to the countdown of an atomic blast. And a storyboard for another "Lettering" commercial that portrayed the word "Bush" as a bumbling batter on a baseball team. His own teammates' quotes were used against him, including criticism by Alexander Haig and Robert Dole. It ended with the line "Bush. So ineffective they named a league after him."

I faxed these to Boston and called six times to get a reaction. Finally, I got Gary on the phone. He said he hated them.

Just before I burst an aorta, Scott called and asked me to come to his New York office the next day. Sasso had picked himself an adman. There I would meet David D'Alessandro, an executive with John Hancock in Boston who had been involved in the "Real Life, Real Answers" series.

I reviewed everything I had in the works with D'Alessandro and he agreed that I should continue with them. Scott left the room and D'Alessandro told me, frankly, that he didn't know how things were going to work out. Sasso had asked him to take the job, and he'd give it a week or two; if things didn't go as he hoped, he'd quit.

I told him that's where I was right now, too.

He had organized a big day of presentations from all the advertising people for the coming Monday, September 19. (By now, word had gotten out that dozens of people had been involved and that the campaign had seen more than 1,000 scripts! No wonder they were confused.) He said he hoped I'd stay with it, at least through the review.

I told him I'd give it my best final shot, but made it clear that I wasn't interested in participating in any kind of shoot-out.

Two days later, I got word that he'd see me in his Boston office Sunday night, before the big gang-bang, in deference to "my stature in the business."

John and I and David and our secretary Julie Sherack and a handful of emergency helpers we brought in worked day and night for four days. We'd been given four strategies to work on—"The Packaging of George Bush," "Get America Moving," "The Ineffectiveness of George Bush," and "The Economic Squeeze." The last three were exactly the direction we'd been following anyway. The commercials "Labor vs. Management" and "I Believe" fell under "Get America Moving," "Statues" and "Lettering" tackled "The Ineffectiveness of George Bush," and finally "They Own Us" and the "Reagan Democrat" spots addressed "The Economic Squeeze."

But the "Packaging of George Bush" was a new one, and it obviously didn't mean s---. So we just ignored it.

We developed our own strategy for the seven remaining weeks of the election. It fell into three phases.

1. Immediately attack Bush with all the tough and negative advertising we could muster.

2. From October 10 on, drop all negative advertising, switch to "Economic Squeeze," including "Reagan Democrats" (we had decided to change the thrust of these to economic anxiety) and two new commercials we created with Dukakis and Bentsen on-camera.

3. For the last three and a half weeks of the campaign run only "Get America Moving" commercials—"I Believe" in two-minute and 60-second versions, along with three 30-second spots: "Labor vs. Management" and two new commercials we'd created, "Hawk vs. Dove" and a lovely, emotional spot on education called "First Day of School."

I figured we should get all the negative stuff out and over with as soon as possible. Ideally, Bush would respond by turning up his negative-advertising volume. By then we'd be off and running on pertinent issues and positive, uplifting messages. Bush would appear strident and negative by comparison in the critical last days of the campaign.

* * *

I WAITED IN A DARK AND AIRLESS CORRIDOR OF THE John Hancock Tower in Boston for D'Alessandro to appear. It was seven on a Sunday night. I hadn't slept for three days and had dressed in a suit and tie to disguise how disheveled I really felt.

He arrived nearly an hour late in fake faded jeans and a short-sleeved shirt. We moved into his office. I had the strategy blown up on a big board. It was in the form of two pyramids pointing up toward Election Day. The left pyramid consisted of three levels, each one labeled with strategic direction. A facing pyramid, broken into three matching levels, detailed the commercials that would run against each strategy, and the exact dates they were to start and stop.

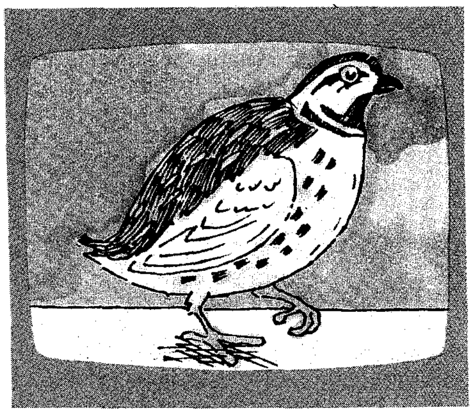
He observed that his strategy was very similar to mine. I proceeded to go through tight storyboards, in color, of each commercial. There were 21 of them in all, ending with "I Believe." He asked me if his predecessors had seen that commercial. I told him they'd seen it and killed it.

"They killed *that* commercial?" he asked in disbelief.

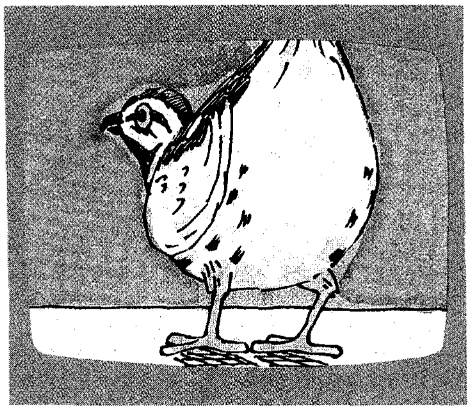
"Yes."

Then I showed him two bumper stickers and a pair of buttons. One button had a green bush with a red circle around it and a red line running through it, like a road sign, saying NO BUSH! The other button was the same idea but with a quail. One bumper sticker consisted of the NO BUSH, NO QUAIL symbols. The other bumper sticker simply said, IT'S TIME, AMERICA with the names Dukakis/Bentsen under it. This was the theme we had developed for the campaign. All but the negative commercials ended with it. It encapsulated a host of ideas: Time to get our economic house in order, time to straighten out our educational system, time to stop being divided, time to stop ignoring the environment, time to get it all together, time to work together toward achieving these goals. Time for Dukakis/Bentsen.

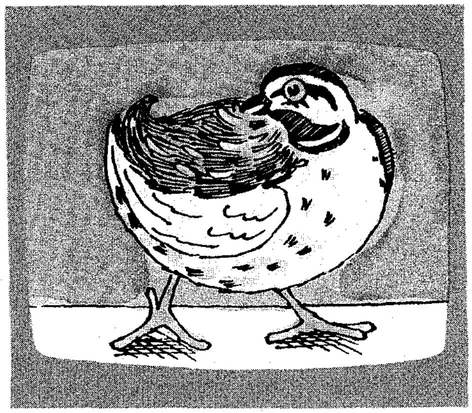
I sat back and said with this advertising I really believed we could still win the election. D'Alessandro said he thought we'd end up making a lot of these commercials, but he wouldn't be able to give me fi-



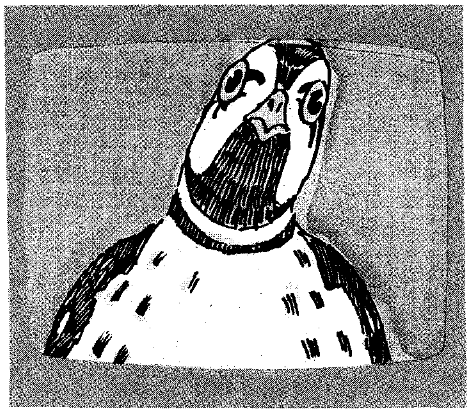
CLOSE-UP OF A QUAIL, LOOKING FRAIL, CONFUSED, FRIGHTENED, AWKWARD, NERVOUS UNDER THE GLARE OF THE LIGHTS.



AUDIO: THE FEEBLE CHIRPING OF THE QUAIL AGAINST THE INSISTENT POUNDING OF A HUMAN HEART.



AUDIO: HEARTBEAT STOPS.



ANNOUNCER: "JUST REMEMBER... HE'D ONLY BE A HEARTBEAT AWAY."

nal word for a week. I told him we had to move faster than that to produce a commercial as elaborate as "I Believe." I needed a tentative go-ahead to begin now. He gave it to me.

"And how about 'Quail'?" I asked him. "I could shoot that and have it on the air in four days."

He explained to me that "Quail" was a problem. Some people had seen it and hated it. If his first act was to approve "Quail," that would really be rubbing their noses in it.

"By the way," he put in, "some of your friends around here have been saying some not very nice things about you."

"Oh? What have you heard?"

"That you've been throwing fastballs below the knees."

"Who said that?"

"Susnjara. And I heard Kiley use exactly the same phrase.

"Also that you took too long to get things done, and that's why the campaign is in trouble now. Your friends Kiley and Estrich are saying that."

I laughed. "Sounds to me like somebody's trying to cover their asses." I pointed to the storyboards stacked up around the room. "Does that look slow? I could have had a lot of great advertising on the air by now."

Now he laughed. "It's not me; I'm just telling you what I heard. Susnjara's going, you know."

I just nodded, and we went across the street and had a good Chinese dinner. The politics in advertising is lightweight stuff compared to the politics in politics.

WE HAD MISSILES WE WEREN'T LAUNCHING. WHY WOULDN'T HE ORDER A RETALIATION?

* * *

THE COMING OF SASSO AND D'ALESSANDRO WAS the demarcation point between getting very little accomplished and getting a lot accomplished, wrong. At least from an advertising point of view. This is speaking from hindsight. For a time, I believed the change was a positive step. I had faith that at least things would begin to go well. They didn't.

A week later, D'Alessandro called, as promised, to give me the official, final go-ahead to produce "I Believe."

"And the others?" I asked.

"That's all."

"That's all?" I spluttered. "What about 'Quail' and finishing 'Statues' and the other 'Lettering' commercials?"

"Dukakis doesn't want to go negative," he told me.

(Groan.) "How about 'Hawk vs. Dove' and 'Labor vs. Management' and 'First Day of School'?"

"Sasso wouldn't go with 'Hawk vs. Dove.' "

"The Dukakis and Bentsen on-camera spots?"

"Dukakis didn't like the line 'It's time, America.' Thought it was too close to Reagan's 'The time is now.' He loved 'I Believe,' though. I told him it was the kind of commercial John Kennedy would have run. Dukakis said he was probably the only one in America who would remember that song, but he loved it anyway."

Then he asked me, "Are you okay?" Meaning, I assumed, was I pissed off and about to quit. "Yeah," I replied, "I'm okay. I think it's a shame that you're running the show instead of me but I'll be a good soldier." I hung up and began thinking of some way to break the news to the others. I told David and Danza and Julie they had approved "I Believe." They were all thrilled. Then I told them all the rest had been killed.

"What?" Danza said. "I don't believe it!"

"Dukakis didn't like the line."

"We could change the line; the commercials were terrific."

"I know," I said. "He also doesn't want to go negative against Bush."

"Well, that's it. That's the election," John said.

"I thought so, too, John. But maybe not. Maybe he knows something we don't. Maybe he figures people will see through Bush's negative stuff and turn against him. And just maybe he's right. I like my presidents to be smarter than I am."

I went on to tell everyone to look at the bright side. We were producing a winner. And D'Alessandro had promised me he would save most of the media money to put behind "I Believe" in the final weeks of the campaign.

"I'm really worried about 'I Believe' now," John said. "If Dukakis liked it, how good could it be?"

The effectiveness of "I Believe" was already watered-down. It was predicated on Bush's being on his knees, bleeding, before it hit the air. Now, with no negative advertising running, it might turn out to be too little, too late, like almost everything so far in the Dukakis campaign.

When Bush's man Roger Ailes hit with "Revolving Door," I wasn't troubled. We'd lost the opportunity to head off this attack, but we had "Revolving Doors" of our own already filmed—like the parade of convicted persons going in and out of the current administration.

In response to "Boston Harbor," I had conceived a spot in the "Lettering" series devoted to Bush's record on the environment. As the word BUSH moved across a green field, it left everything behind it brown, spoiled, a scorched earth.

None of Bush's advertising really impressed me. It was as though we were fighting a war and they were just throwing these big rocks at us. We had missiles that we weren't launching. We weren't even dodging or ducking. Why wouldn't the commander in chief order an all-out retaliation?

We entered a phase of passionate pushing. My offices swarmed with producers, sound and lighting men, production assistants and other film people. We were producing "Reagan Democrats" ourselves. Bob Young had flown back in to consult.

We filmed three people before the inevitable call came to cancel. One man actually cried on-camera, he was so distraught about his economic future under Republican policy.

* * *

I WAS ONLY A LITTLE BUMMED-OUT OVER THE CANCELlation. I'd always felt it was the weakest part of our campaign. And the reason for killing, D'Alessandro said, was so we could concentrate full-time on finishing "I Believe." I sent him the footage and suggested he have some of his people work on cutting it together. None of it appeared.

We flew to California full of hope that we could still affect

DUKAKIS/BENTSEN

LIKE ALL OF McCABE'S OTHER ADS, THE EXPENSIVE TWO-MINUTE "I BELIEVE" NEVER RAN.

Media money was promised for "I Believe." "I'm really worried about 'I Believe' now," John Danza said. "If Dukakis liked it, how good could it be?"

the outcome of the election with the one commercial we were making. I stayed at the house of a friend to save money for the campaign.

We'd settled on Haskell Wexler as the director. I use the word "settled" advisedly. This talented cameraman with many great film credits and two Academy Awards turned out to be a disaster as a director. At least on this shoot. Dictatorial, opinionated, intransigent, he made our lives miserable for the three weeks of the production. I almost fired him the day before we began shooting, but we had no one else to turn to. We were working on an impossible timetable. In two days, we cast 26 principals and 150 extras. After that, every shot, every choice of location became a struggle, Haskell trying to change the entire concept of the commercial every step of the way. John Danza and I had to force him to make our commercial, not his. He was a liberal of the old school. Every day, he'd bring a newspaper to the shoot marked up with his notes on what Dukakis was saying or doing wrong. Everybody thought Dukakis was doing many things wrong. We didn't need Haskell to tell us this. He even started writing commercials. At least once a day, he'd insult the spot he was doing for us. He called it "soupy schmaltz." We developed a new expression, "Don't Haskell me!" Or, "I'm sick of being Haskelled." That's how bad it was.

One thing worked out brilliantly—that was the soundtrack itself. We got Jennifer Holliday to sing it. And she delivered a stunning performance, so good, in fact, that it overcame the shortcomings of the film. But no one ever heard it. Or saw it.

When I took the completed commercial to Boston on Friday, October 14, the date I'd promised to deliver it, D'Alessandro looked at it and said, "Terrific spot." Then he walked out of the room. That was the last I ever saw or heard from him. The week before, I'd called him from California after watching the second debate. I'd advised, "Whatever you do now, don't put Dukakis on-camera." I felt the public had seen enough of him. Now D'Alessandro was going next door to show the press a new series of commercials with Dukakis on-camera.

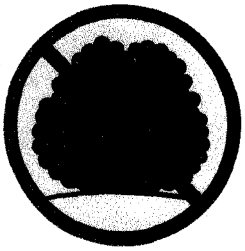
Before returning to New York, I stopped at campaign headquarters. It had an air of doom about it. I walked into Susan Estrich's office. She was all decked out in spiffy clothes, had on fresh makeup, perfume, and looked well rested—the youngest and best I'd seen her yet. We hugged. "You look terrific," I said. "I have no power," she replied with a hapless smile.

Kiley came in looking like death. We screened a Dukakis on-camera commercial, a torpid five-minute monologue.

D'Alessandro had brought in his own team, a bunch of ad guys from Baltimore and Boston whose main contribution to the annals of advertising was to be this failure. Among others, I had Bob Levenson, the Hall of Famer who created much of the best Volkswagen advertising of the sixties and seventies; Danza, who had done great things on Volvo and Alka-Seltzer; Thomas and Angotti, who had done fabulous work for BMW and Xerox, respectively; Earl Carter, who had written "Be all that you can be" for the U.S. Army and—for the 200th anniversary of the U.S. Constitution—"The Words We Live By."

* * * *

I HAD THE BEST OF THE BEST. NONE OF THEIR WORK ever got used. The work that did run created a furor. The press tore into it, and much of the general public was confused or infuriated by it, as well. To the best of my recollection, the advertising that had run so far was Scott Miller's early "Record" spots, one with the fat man taking money, then a couple with some bumpkins sitting around in a small town asking each other if they'd seen "any of that there Republican prosperity."



I DON'T THINK DUKAKIS EVER FULLY UNDERSTOOD THE IMPORTANCE OF ADVERTISING.

Then came about a dozen of the infamous "packaging of George Bush" spots. These featured yuppie aides puzzling over how to get Bush elected. A lot of people thought they were commercials *for* Bush. Scott Miller did these at D'Alessandro's direction.

Then came a group of commercials with Dukakis talking directly to the camera, done by D'Alessandro's team of admen from Boston and Baltimore. One used the phrase "It's a father's concern." I could never quite make the leap from parenthood to the presidency. Others in this series used actual clips from Bush's advertising, then Dukakis came on and talked about how low they were. These spots were double trouble for Dukakis, first serving to remind viewers of Bush's message, then depicting Dukakis as a petulant crybaby.

At the end, they were running stultifying two-minute and five-minute commercials and sending Dukakis out on the talk-show circuit. They didn't even do the wrong thing right. Given the bad idea of putting him out there on all these shows, why didn't they follow up with advertising that told people to tune in and watch?

Adding to the crazy-quilt effect were all the spots done in desperation by Democratic state committees enraged at what was—and was not—coming out of Boston. The message you got about Mike Dukakis pretty much depended on where you lived.

Richard Nixon was quoted as saying, "Dukakis should file a malpractice suit against his ad agency." Nearly everyone I saw asked, "You aren't responsible for what I've been seeing on the air, are you?" with queer expressions on their faces. I thought of taking out a full-page ad somewhere saying, "I Didn't Do It." Until Election Day, I remained in a perpetual state of silent scream, unable to publicly voice my outrage at what was going on. Privately, I wondered how a man who couldn't mount an effective ad campaign would be able to manage a country.

I never saw Francis O'Brien again. I actually felt sorry for Scott Miller. Even though we had our differences, he was stuck doing a lot of advertising I can't imagine he believed in. But he earned his living working for Democratic candidates and had to play the game.

As Election Day drew nearer, John and I were eager to have something to show for our efforts. So we made the NO BUSH, NO QUAIL buttons at my own expense.

We sold them for a dollar each to recoup some of the cost. I sold them on the steps of the Metropolitan Museum of Art. Julie sold a couple of hundred in a couple of hours on the streets of SoHo. My girlfriend took the prize, though. She walked into Tiffany's wearing hers, and salespeople there clamored for them. She must be the first person in history to walk out of Tiffany's with more money than she walked in with.

Just before the election, I had lunch with Gary Susnjara. We commiserated over our respective fates. Finally, he asked me, "You didn't actually expect them to give you carte blanche in creating the campaign all by yourself, did you?"

Why not? Perhaps it was too much to expect of *them.* But was it too much to expect?

We turned out an awful lot of good advertising. The campaign turned out a lot of advertising that was awful.

That I was unable to sell our work, or that they couldn't or wouldn't see it for what it was, was a great disappointment.

It is possible that in the judgment of some individuals or of the campaign collectively, the work my group did was not good enough. Or that our strategies or executions were not on target. And it's even possible that this judgment was correct. What's impossible is to understand how they could have run the advertising they did.

Like so many people, Michael Dukakis, I think, felt advertising was a necessary evil. Something other people could take care of. And, sure, George Bush could use it to sling mud, but *he* wouldn't stoop to that sort of thing. I don't think he ever fully understood the importance of advertising in this particular election.

And I don't think he ever realized that there's one thing the American people dislike more than someone who fights dirty. And that's someone who climbs into the ring and won't fight.

That's what really happened here. He threw the fight.

I never spoke to Dukakis after that one time early on in his office, though I've speculated on how another conversation might go:

Mike: "*Where'd* you get those buttons?"

Ed: "I had hundreds of offers to buy them on the streets of New York. How many'd you get for yours?"

For anyone interested, I've still got a few. A buck apiece. I'll hand out the proceeds to homeless people in Boston. ■

Skip a step.

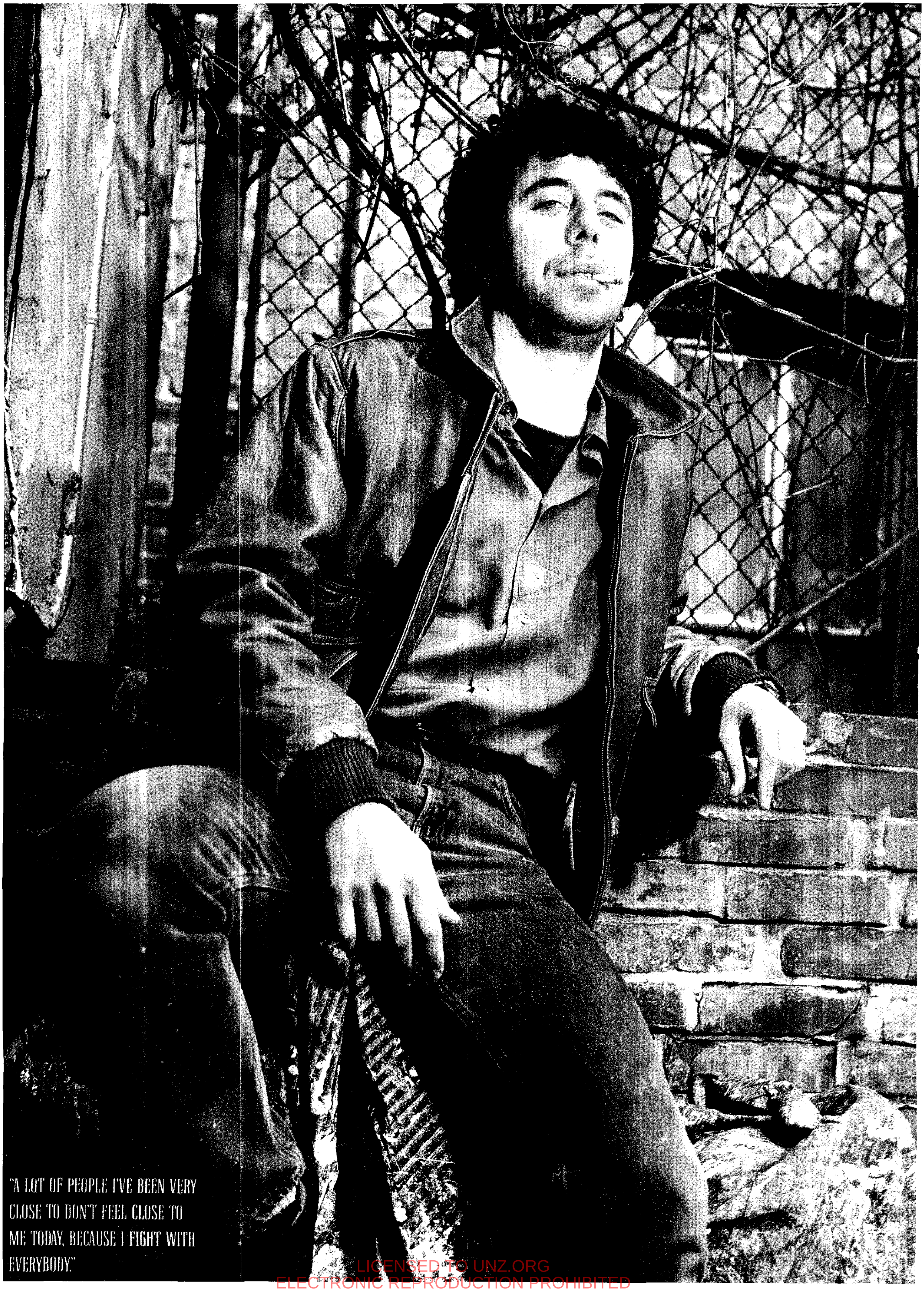
YEARS 12 OLD
DISTILLED AND BOTTLED IN SCOTLAND
SINGLE
HIGHLAND
CARDHU
SCOTCH WHISKY
MALT
THE CARDHU DISTILLERY, KNOCKANDO, MORAYSHIRE, SCOTLAND
The GLENLIVET
12 YEARS OLD
CHIVAS REGAL
1801
BLENDED SCOTCH WHISKY

Upward, ever upward, you go in your quest for the finest Scotch you can find. It would seem a shame to climb so high and not reach the top: Cardhu. Cardhu is the single malt Scotch whisky that other Scotch whiskies tip their bonnets to, a Scotch that rewards the critical taste. The finer the Scotch you now enjoy, the more you'll appreciate Cardhu. After all, life is too short to take it one step at a time.

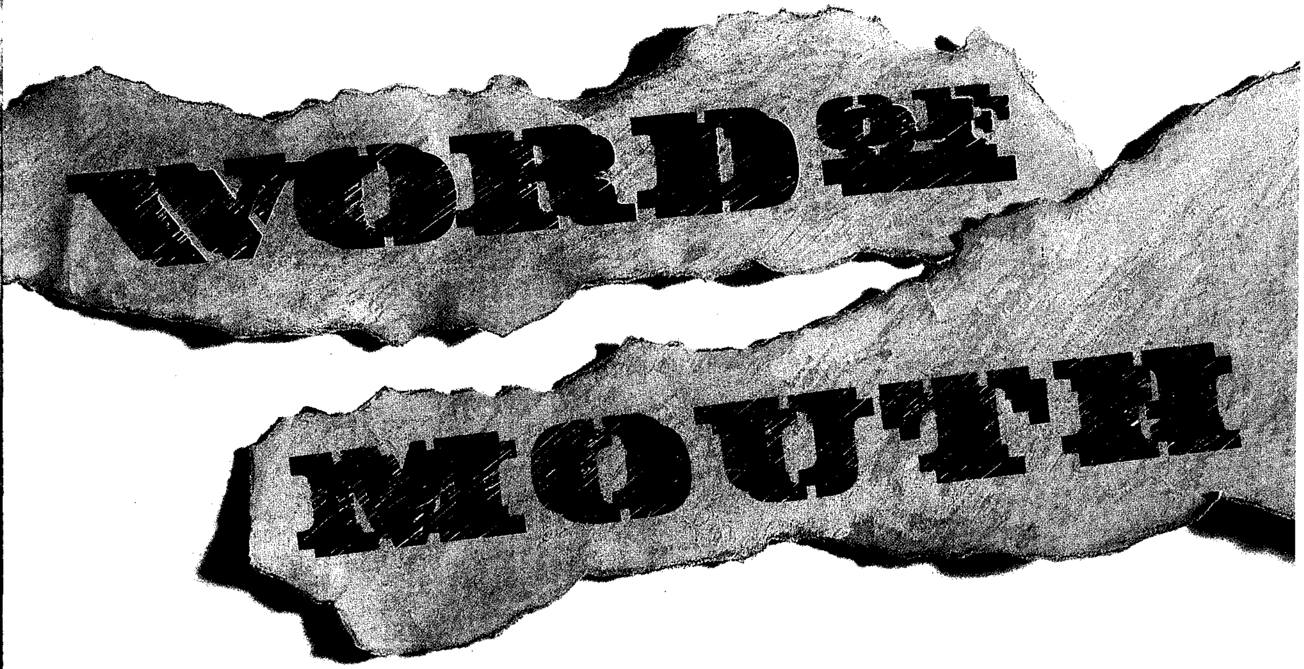
Cardhu

Finest 12 year old Scotch Whisky

© 1988 Schieffelin & Somerset Co., NY, NY Single Malt Scotch Whisky 43% Alc/Vol (86°).



"A LOT OF PEOPLE I'VE BEEN VERY CLOSE TO DON'T FEEL CLOSE TO ME TODAY, BECAUSE I FIGHT WITH EVERYBODY."



WORD OF MOUTH

ERIC BOGOSIAN TALKS HIS WAY UP FROM THE UNDERGROUND

BY PETER BLAUNER

A HALF-HOUR INTO *Talk Radio,* Oliver Stone's new film, the action on-screen literally threatens to explode. The host of a late-night Dallas call-in show, played by Eric Bogosian, is about to get his shot at national stardom. As the program begins, he grows more and more restless. He gets up from his seat in front of the microphone and prowls around his dim studio, barking insults at his listeners, who seem at first to be harmless eccentrics.

"I'm a transvestite," says an early caller, "and I'm trying to save money for an operation. . . ."

"What *possible* interest do you think your personal adventures in surgery would hold for my listeners?" Bogosian's character, Barry Champlain, snaps.

A gentle soul confesses to dining with his cat. "You and Muffin sound pretty intimate. You're not into anything funny, are you?" the host asks.

Soon, his listeners turn on him. A gangster type tells him to stop demeaning a pizza parlor. Then a bigoted caller gets into an argument with him about the Holocaust and drawls, "Keep talkin', Jew-Boy. Life is short," before hanging up. A shoe box wrapped in brown paper arrives on Bogosian's desk in the studio with the rest of his mail.

The bigot calls back to let the host know he has sent it. "I couldn't decide whether to use a timer or not," he says. "Just take some C-4, roll it in a pile of nuts and bolts and pebbles and it does the job."

The studio staff panics and tries to phone the bomb squad. Bogosian calmly proceeds to the next call, from a woman living in mortal fear of her garbage disposal. "What if the garbage disposal came on while your hand was still down there?" the woman natters on as Bogosian picks up the shoe box and shakes it.

Anxiety spreads. The woman talks about her terror of losing a teaspoon in the disposal; Bogosian strips the wrapping from the box. His staff looks toward the exits. Finally, he lifts the lid.

There is no bomb, but there is something almost as disturbing wrapped in a Nazi flag. The revulsion on Bogosian's face seems genuine.

"The shoe box the first time around was a surprise for me," the actor says of the scene later. "They would bring things in and do things to me on the set that I

PHOTOGRAPH BY JAMES MCGOON

WITH OLIVER STONE DURING THE MAKING OF *TALK RADIO* IN DALLAS.

wouldn't know were coming, all the time. When I came in every morning, Oliver would look at me and say, 'Well, you ready to, like, walk into the gates of hell today, Eric?' "

Oliver Stone's other films, such as *Platoon, Salvador,* and *Wall Street,* were highly charged, but Eric Bogosian is what makes *Talk Radio* tick. For years, he has been a favorite among New York critics and downtown audiences, mostly because of his one-man theatrical productions *Drinking in America* and *FunHouse.* The shows were dark, comic tours of the American psyche in which Bogosian combined his gifts as a writer, his athletic grace, and his talent for mimicry to conjure a cast of characters hurling themselves toward the extremes of life, including subway beggars, middle-management executives, burned-out rock stars, television evangelists, torture experts, and insurance salesmen.

Even John Simon was impressed, praising Bogosian's "sardonic and uncompromising social commentary" in *Drinking in America,* which won the Drama Desk and Obie awards. Last year, Bogosian took another step forward when he opened *Talk Radio*—his first full-length play and his first truly sustained characterization—at the Public Theater. At the beginning of this year, Stone and Bogosian started adapting the material into a movie. The result fuses their two styles of intensity; ~~sections~~ of it are like *Platoon* played out on Bogosian's mental landscape. The film opens December 21.

People are already talking about what the exposure will mean for Bogosian. "I think he has all the makings of a star," says Joe Papp, who has worked with him since 1982. "He has the personality, the proper kind of drive, and stick-to-itiveness." Stone thinks Bogosian has "the potential to be a great film actor," on the order of Dustin Hoffman.

The movie *Talk Radio* is both a culmination of much of Bogosian's work and a kind of personal vindication for him and his hard-edged sensibility. After coming to the city in the mid-seventies, he went through a number of rejections as an actor, took too many drugs, and suffered too many ugly moods. But instead of following the route of other self-destructive artists, he pulled himself together—starting a family and writing parts that he could play.

"Eric seemed destined to drive into a brick wall," says artist Robert Longo, a friend. "But somehow he made it to the other side."

Now that he is about to "go national" like his character in *Talk Radio,* though, Bogosian is wary. "It excites me, and that's one of the reasons that it's kind of scary," he says. "I want it and I don't want it at the same time."

For those ~~who~~ know him well, the ambivalence is not surprising. "Eric is definitely, without doubt, an original outsider," says Oliver Stone.

IT IS THE DAY AFTER HALLOWEEN, and a hard rain is lashing down on Little Italy. In doorways along Elizabeth Street, junkies and winos cover their heads and shout senselessly at one another. Their voices can clearly be heard inside Eric Bogosian's narrow ground-floor studio in the middle of the block.

"A lot of the things that go on out there are very inspirational," he says. "They don't know that when they stand in this doorway here, I can hear everything they're saying. They tell these stories about cutting some guy's ear off while they were mugging him. Kind of makes your blood run cold for a minute or two. You listen to them. And they laugh."

Though he rarely uses real-life conversations verbatim, Bogosian thrives on his nearness to the street and develops many of his characters in the studio (which was once a grocery store owned by Martin Scorsese's grandfather). The room is full of contradictions. One wall is covered with pictures of his wife, Jo Bonney, and their eighteen-month-old son, Harris Wolf; another is adorned with photos of speed-metal groups like Megadeth and Metallica. An Apple IIe word processor sits on a table by the wall, and a set of free weights lies on the floor. Syd Fields's

Photograph by Barbara Walz/Onyx.

manual *Screenplay* is on the same shelf as a collection of Oscar-nominated scripts by Oliver Stone.

"There's two sides of me," says Bogosian, 35, who has black, curly hair, piercing green eyes, and a taut, muscular build. His voice is an impressive, well-modulated bass. "I've got a very careful side and a fairly crazed side, and the two are always fighting with each other."

By his own admission, he is often arrogant, angry, and even paranoid. "I've been very contentious most of my life," he says. "A lot of people I've been very close to don't feel close to me today because I fight with everybody." But he can also convey considerable charm and warmth, and he has many lasting friendships and working relationships.

Perhaps because his own personality is so complex, he can create a gallery full of portraits of destructive behavior. "There might be some point in each character where they're the same, and that point is Eric," he says. "And I move out from that point into all these different people. The violent guys I play have something that's nice about them, and the nice guys I play have a mean streak."

Among his more memorable characters is a coked-up Hollywood agent trying to cast a part over the phone: "He's dead.... He's dead. He's literally dead. He fell off his boat in Malibu; a shark ate him. Of course it's ironic, of course, it's ironic, Arnie; what are you telling me ironic? They had to cancel the whole series.... He's digested, he's not available!"

And at the other end of the spectrum is a suburban teenager enjoying a weekend night out with some hoodlum friends: "Anyways, we gets the guy and the old lady, we put 'em on the floor, we cut their phone wires, tie 'em up with the phone wire, like on *Kojak*.... I'm like, 'Come on, Frankie, time to get outta here, man. You don't want to give these people the wrong impression about us or nothin'."

But the character closest to him may be Barry Champlain in *Talk Radio:* "Watching it recently, I thought, I must be a terrible person—because how could I play a terrible person so convincingly if I weren't terrible myself?" he says.

"I think it's the opposite," says his wife, Jo, 35, a graphics designer who has directed some of his shows. "He sees that sort of stuff so clearly because he actually can be outside of it. If you're really that kind of person, you can't analyze what you're doing as bad behavior." But in the white heat of performance, distinctions evaporate. "He can be a little scary when he really gets into it," says Joe Papp. Even Bogosian finds it eerie sometimes.

"There are nights when I've been doing a show for a while and I can't remember what I am or where I am outside of this world I'm in," he says. "With particular characters, it's like they come to visit me onstage. They start to really live. And my thoughts move off. And the voice keeps talking and the guy's still there. And I kind of pull off and I look at him and I go, 'This guy's real. He's here. He's not me.' And I don't know where he comes from."

ERIC BOGOSIAN COMES FROM Woburn, Massachusetts, a middle-and-working-class suburb of Boston. His father, Henry, is an accountant, and his mother, Edwina, is a hairdresser. "Eric's father is rather dour, and his mother is quite vivacious," says Fred Zollo, one of Bogosian's oldest friends from Woburn, now a successful theater and film producer. "I think Eric gets his gravity from his father and his effervescence from his mother."

Bogosian is uncharacteristically reticent about his childhood; he says that his Armenian-American family was close-knit, but he felt like an outsider among the Irish Catholic children he grew up with. He was precocious in school and somewhat lonely until acting offered him a sense of identity and a purpose. "When I saw Dustin Hoffman in *Midnight Cowboy*, it changed everything for me," he says. "I had never seen anyone who looked like me act in anything—unless he was some scumbag the Untouchables blew away. I didn't know that guys like me could be movie stars."

"I KNEW SOME FAIRLY PUNK PEOPLE WHO WERE NOT WORKING REGULAR JOBS," SAYS BOGOSIAN, "BUT I DID WORRY ABOUT TOMORROW."

He threw himself into high-school theater with fierce energy. He acted in a series of plays written and directed by his schoolmates Fred Zollo and Nick Paleologus, now a Massachusetts congressman. In one production, Bogosian, playing a mental patient, grabbed Paleologus, playing a psychiatrist, by the neck and began to strangle him. The scene was so convincing that Paleologus's mother stood up in the back of the theater and yelled, "Don't kill my son!"

In the meantime, Bogosian was learning how to move through several different social worlds: spending time with straitlaced students, rock musicians, and hoods in Woburn. "Being a weirdo was all of a sudden really *in*," he says. "I had long hair and bell-bottoms before anybody else did. I wore beads before anybody knew why I was wearing them." His friends have other memories. "I don't remember Eric being as weird as he does," says Zollo. "I do recall he was always one of the best students in the class."

AFTER HIGH SCHOOL, BOGOSIAN spent two years at the University of Chicago and then transferred to Oberlin, in Ohio, from which he graduated with a theater degree in 1976. He moved to New York and worked briefly as a gofer at the Chelsea Westside Theater. "There were too many people who wanted to be actors, and there was no room for me," he recalls. But living near Times Square, he became mesmerized by the city and its thieves, drug dealers, bag ladies, and prostitutes. "As a suburban boy, born and bred, something deep in my middle-class soul responded to New York City as nothing more than a very imaginative and entertaining movie," he wrote later.

He moved on to the Kitchen, a downtown performance space, where he got a job answering the phones. Intoxicated by the heady buzz of the conceptual-art scene and works like the five-hour *Einstein on the Beach*, by Robert Wilson and Philip Glass, he drifted into performance art, first appearing in other people's pieces and then creating his own.

"People would come because they had to, you know. 'The guy who answers the phone over at the Kitchen is doing a show tonight over at St. Marks,'" he says. "And I'd be up there, bashing somebody's head in onstage, jumping around, ripping my clothes off, screaming, throwing dildos around, and people's jaws would drop: 'That's the guy who answers the phone at the Kitchen?'"

But even as his art was getting wilder, he kept his steady job. "I knew some fairly punk people, and they were not working regular jobs," he says. "They were like, 'Just give me the drugs and we'll create these performances and we won't worry about tomorrow.' But I had a side that did worry about tomorrow."

By 1979, he was running a dance program at the Kitchen. "At first, I couldn't understand why Eric was doing that. Like, what is this with guys in tights?" says Robert Longo. "But later, I realized he was learning a lot about how to move. He was checking out the slime on the streets at the same time he was watching the bodies in the dance studio."

His friends were artists, like Longo and Michael Zwack and photographer Cindy Sherman, and he spent time at nightclubs like Tier 3 and the Mudd Club. Fueled by cocaine, Wild Turkey, and punk rock, he fashioned a persona for the clubs called Ricky Paul, a stand-up comedian who did racist, sexist jokes and schlocky songs. Bogosian says the character was supposed to challenge the liberal ideas he shared with his audience; he was often greeted with jeers and flying bottles, and an angry woman tried to beat him as he left the stage one night.

"ERIC IS NOT AN EVERYMAN," SAYS HIS WIFE. "HE HAS A PARTICULAR LOOK. HE'S NOT GOING TO BE CAST AS THE ALL-AMERICAN FOOTBALL PLAYER."

IN 1980, BOGOSIAN was hired for $75 by Jo Bonney, an Australian woman who had recently moved to New York, to record a disc jockey's voice for a short film she was making. "When I first met Eric, I thought he was very sexy," she says. "I'm sure if I had seen him do Ricky Paul first, it would have been the opposite."

Bogosian and Bonney got married six weeks later and soon found they could help each other's work. Bogosian's friends, in particular, noticed that his performances and his personality improved after his wedding. "I had no interest in preserving myself, until I met my wife," he says.

"For Eric, there's always been a problem between the two sides of himself," his wife says. "He has to please himself by saying what he wants to say, but he also wants the approval of the people sitting in the front row. So I just sort of act as a more critical audience. Instead of going 'stroke, stroke,' I would tend to go, 'That really sucks' or whatever."

Feeling drained by the torment he was putting himself through as Ricky Paul, Bogosian tried to change his work. He wrote, directed, and performed an extended piece called *The New World,* with sixteen scenes and fifteen actors. But the show was not reviewed, and all the equipment was stolen before a run could get under way. Bogosian lost his savings of $2,000 and went deeply into debt, having given up his job at the Kitchen to concentrate on his work.

As he has at other times, he nearly fell prey to his worst impulses. "One day, I was in my work space and I was not working, I was getting loaded," he says, "and some people dropped by unannounced. And I got furious with them. I said, 'How dare you come by here and not announce yourselves? Don't you know I'm working?'"

He eventually pulled himself together and began to perform "solos," keeping costs down by using minimal equipment and doing without sets. He created a series of edgy, sometimes comic character monologues. "I borrowed types from television and the streets; I grabbed the derelicts, homeboys, and punks I had been watching since I arrived in New York," he wrote later. "All I had to add was the energy."

He got a break in 1981, when a friend helped arrange a meeting with Joe Papp. They spoke briefly, and then Papp asked him if he would do some of his monologues in the office. "Oh, s---," Bogosian remembers thinking. Papp called in some of his staff and had the furniture moved to give Bogosian room for his impromptu performance. "He had a nice kind of agitation about him," Papp says. "With the material, there was none of that kind of bulls--- you get when you're dealing with people who are down and out. He had an extraordinary perception of the way those people felt and talked."

After Bogosian was done performing, Papp gave him a tour of the building and showed him the space where a play directed by one of Bogosian's heroes, Richard Foreman, was being rehearsed. Papp put his arm around Bogosian's shoulder and then went back to his office. A little while later, his assistant came out. "She asked, 'Did he put his arm around your shoulder?'" Bogosian recalls. "I said yeah. She said, 'You're in.'"

IN THE LATE SUMMER OF 1982, Bogosian performed his pieces *Men Inside* and *Voices of America* at the Public. Frank Rich, the New York *Times* drama critic, showed up. "His promise is clearly bright enough to lure us back into the dark with him next time," Rich wrote in a generally positive review.

At first, Bogosian was ecstatic. He thought the review would change the trajectory of his career, but, he says, "my life went downhill, economically, and I was stuck really thinking I had to quit the whole business." Part of the problem might have been the speed at which some of his peers were becoming successful. "Around that time, Robert [Longo] and I were starting to sell some pictures and make some money," says Cindy Sherman. "I think that started to eat at Eric a little." Bogosian, who was living with his wife in the narrow downtown studio, found himself being consumed by his old habits. Jo helped support him with her design work while she hung on for the rough ride.

"Eric was off on his own emotional roller coaster, and I wanted to maintain some semblance of my own sanity," she says. "There were periods when we got very depressed about where we were. We just sort of felt like we'd be poor forever."

Much of the fear and anger of the time was on full display when Bogosian, directed by his wife, performed *FunHouse* at the Public in the summer of 1983. The show was a series of disturbing monologues—an orchestra of bad vibes. The portraits included a rubber fetishist, a Bowery bum, and an arrogant killer on his way to death row. Frank Rich praised the increased precision of Bogosian's writing and acting, and perhaps unintentionally presaged *Talk Radio:* "We feel that we are listening to AM radio in darkest night, when all the psychotics in the country are sounding off on call-in shows."

Bogosian's old high-school friend Fred Zollo and producer Frank Gero moved the play to Actor's Playhouse, where it had a two-month run. Bogosian began to pay off some of his old debts, and William Morris agents showed up. But he didn't lose the chip on his shoulder. "I was a prima donna," he says. "There was one night that there were only ten people, and I walked onstage and I

HIS SOLO SHOWS, LIKE *FUNHOUSE*, WERE DARK TOURS OF THE AMERICAN PSYCHE.

walked right off. I was not a good boy."

Still, by the time the show ended its run, Bogosian believed he would be deluged with acting offers. Once again, the calls did not come, and he was disappointed. "At my lowest point, I went and I bought a book called *How to Audition,*" he says. "Just to see that title lying around is disturbing."

"Eric is not an Everyman," says his wife. "He has a very particular look. He's not going to be cast as the all-American football player."

Depressed and unable to get parts (except in a flop film called *Special Effects*), Bogosian continued writing to create roles for himself. He made some money by touring his solo performances in the United States and Europe. When he got the chance, he worked on a project with an Oregon visual artist named Tad Savinar; in 1982, Savinar had suggested that Bogosian play a talk-show host and have his characters call in. They worked on the project on and off for a few years, and a version was done in Portland in early 1985.

On the plane back to New York, Bogosian picked up *Rolling Stone* and read an article by Stephen Singular about Alan Berg, a talk-radio host in Denver who had been assassinated by white supremacists. "To my shock, Berg was just the same as Barry," he says. "I had found a certain type of person I could identify with. The kind of guy, as in the Groucho Marx syndrome, who wouldn't want to join a club that would have him as a member."

"THAT STUFF ABOUT 'GREED IS good'?! I can do that! That's my kind of thing. I can write stuff like that! So why haven't they called back?"

About a year ago, Eric Bogosian was pacing back and forth in his studio, phone in hand, sounding very much like one of his characters as he tried to close the deal to turn *Talk Radio* into a movie directed by Oliver Stone.

The three previous years had been relatively good ones for Bogosian. He had cut down on drinking and drugs. He had made some money doing a voice-over for a Kellogg's Rice Krispies Bar commercial and bought a house in rural Sussex County, New Jersey. He appeared on *Miami Vice* and the new *Twilight Zone* and played a lead role in Robert Altman's TV movie of *The Caine Mutiny Court Martial.* In 1986, he had his first real commercial success in theater with the solo show *Drinking in America,* which had a more varied and often funnier cast of characters than his previous work.

He crossed two far greater divides in 1987. First, his wife gave birth to a son, Harris, and yet another side to Bogosian surfaced. "Eric is like a 1950s dad," says his wife. "He takes it very seriously. He wants to do good by his wife; he wants to do good by his son; he wants to earn a good living; he wants to set the right example."

A few weeks after his son was born, Bogosian opened in his first full-length play, the rewritten *Talk Radio,* at the Public Theater. Directed by Fred Zollo, the production focused on Bogosian's monomaniacal creation Champlain and his lifeline to the rest of the world, the microphone. Bogosian reached down deep to play the role. "You'd be sitting next to him some nights, and you could hear the doors opening and closing inside of him," says actor Michael Wincott, who appeared in both the play and the movie.

Movie producer Edward Pressman, who did *Wall Street* and *Conan the Barbarian,* bought the option on the play and on Singular's book, *Talked to Death: The Life and Murder of Alan Berg.* Pressman brought in his old friend Oliver Stone to act as co-producer and to help Bogosian turn his play script into a screenplay.

"Liked him," Stone says of his first meeting with Bogosian. "He was somewhat insecure and intensely paranoid about the movies. But there was a vulnerability to him and something that I liked. There was a self-deprecating quality. Something between us clicked."

But at the time, Stone was too busy planning upcoming projects, such as *Born on the Fourth of July,* with Tom

Photograph by Paula Court.

Cruise, to direct *Talk Radio* himself. Pressman and Bogosian started looking for other directors. Adrian Lyne, William Friedkin, Sidney Lumet, and Alan Parker were among those they talked to. But many of the directors did not know how to adapt the material, and others did not want Bogosian to act in the film, preferring to try to interest Dustin Hoffman. Pressman, however, refused to budge. "It was like when we did *Conan* and I wanted Arnold Schwarzenegger," says Pressman. "Eric was the impulse that brought me to the project."

LATE LAST YEAR, THE FILM appeared headed toward "development hell," says Stone. Bogosian, who was about to fly to Australia with his wife and child for a monthlong Christmas vacation, pounded out a draft of the screenplay. After combining elements from his play and the book about Alan Berg, he sent the script off to Stone, packed his bags, and got ready to leave. The day before the flight, he got a call from Stone.

"He's on his way to Cuba for a film festival and he's, like, sleeping overnight in this Florida airport and he calls me and he says, 'What is this shit?' " Bogosian recalls. " 'Are you kidding me? What have you been doing? This isn't good at all. You're goofing off. Come on. Let's get on the ball.' "

WITH HIS WIFE, JO.

"HE STOPPED WRITING IN HIS MIND," SAYS STONE. "HE LET GO AND HE LET LOOSE."

Stunned and a little angry, Bogosian took three brief notes from Stone and headed off to Australia with a portable typewriter. He got up every morning and rewrote five pages. Back in the States, Stone was getting bogged down by scheduling problems with Tom Cruise, and the shooting of *Born on the Fourth of July* had to be delayed until this autumn. Since he was eager to make use of the free time in the spring, Stone made a deal with Pressman to direct *Talk Radio* himself.

Once Bogosian had got home, the production raced forward. Pressman raised a modest budget of under $6 million for the film while Stone and Bogosian batted the screenplay back and forth like tennis players, tightening the plot and heightening the dramatic tension. The movie was cast largely with New York actors, including Michael Wincott and John C. McGinley, who repeated their stage roles. By this spring, a radio-station set had been built in Dallas, and Stone and Bogosian started making the movie.

The shooting schedule was a tense 25 days. Stone and his team devised an elaborate visual design for the movie, and the director pushed Bogosian to go further with his character. "I'm not there to interpret a play," says Stone. "I was there to make a movie. I didn't see Barry Champlain as this mythic figure I had to transpose like fragile china that might break."

Along the way, Stone saw Bogosian improving as an actor. "As the movie went on and he started to trust me a little more, he started to perform as an actor, not a writer," says Stone, who considers Bogosian a friend. "He stopped writing in his mind, watching himself. He let go and he let loose. And at some point, he crossed a barrier. He really became more of an actor."

The shooting was done by the summer. "I took a poll afterward on the set and I asked, 'After all the different people you've worked with, I'm one of the nicest, aren't I?' " says Bogosian. "They said, 'We wouldn't say that.' "

Eric Bogosian, wearing black jeans, black sneakers, and a dark, speckled shirt, is in the yard behind his two-story wood-frame home in New Jersey. A deer darts by his black Ford LTD in the driveway. Bogosian goes into a shed, which holds gardening equipment and back issues of *The Face*, a British pop-culture monthly, and gets out a hatchet. He walks across the yard and starts hacking away, with unseemly glee, at the row of Brussels-sprout bushes.

"I used to think these grew like cabbages," he says. "Here I am, Mr. Downtown Black Humor—in the country."

Success and family seem to have given him a stability that anguished artists are not supposed to have. "Creating a shrine to your anger and burning incense at it daily is counterproductive," he says. "I'll always be angry and arrogant enough for that quality to be part of my work. I can't suddenly cut it off from me any more than I could cut off my ethnic nose. But I never want to be in that torture again. I don't know if I'm moving toward some kind of personal improvement. That's kind of suspicious, too."

HE NOW DIVIDES HIS TIME between New Jersey, the Elizabeth Street studio, and a loft he recently bought with his wife in lower Manhattan. Besides going on a promotional tour for *Talk Radio,* he is working with his wife on *Sex, Drugs, Rock & Roll,* which will open Off Broadway next year and is likely to be his last solo show. He is also writing a play called *Suburbia* and a screenplay, *Blue Smoke,* which evokes the late-fifties jazz scene in the city. Ironically, though, Bogosian now finds himself faced with a new kind of dilemma.

Oliver Stone, for one, believes that Bogosian may have to give up his writing to fulfill his potential as an actor. "You can't do both at the same time, in my opinion," says Stone. "When you have to act, you need other people to write for you. You have to launch yourself out there. You're more prone to take chances. If you have your writing, you may retreat more.... I hope Eric makes the right choices."

Hearing Stone's judgment, Bogosian stops pacing around the living room and takes a seat by the window. He nods and thinks a moment. Night is falling outside, a flock of geese fly by, and several logs are burning in the fireplace.

"It's scary for me," he says. "I love acting. And if all I had to do was act, and people would give me one role after the next, I would always act before I would write." But, he points out, writing is how he has sustained his acting career. He seems reluctant to leave himself vulnerable again. "When I go in and audition, I never get cast in anything, because they don't know what to make of me. They'll ask the casting guy, 'Why did you have this guy come in? I have this intense role here, and you got this fuzzy little zhlub here sitting in front of me.' And I feel like saying, 'I just can't show you in this room. You gotta see me onstage or when the cameras are rolling.'

"I don't think I'm ready to do what I've seen many great actors do," he says. "That is, sit on my hands for six months waiting for the great role to come along. I just can't do it. It would flip me out."

He gets out of his chair, goes over to the fireplace, and throws another log into the roaring flames. ▬

Photograph by Paula Court.

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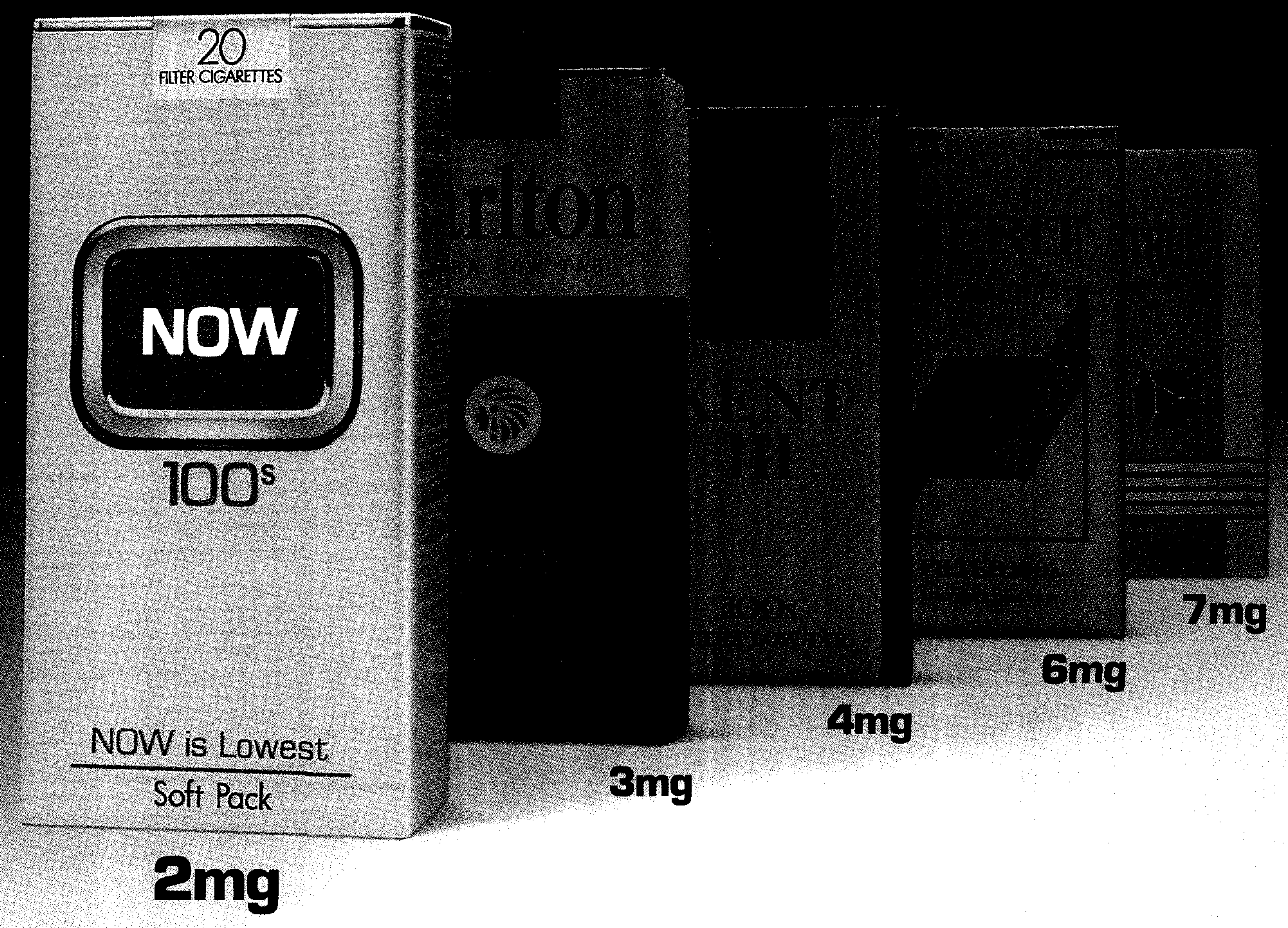
IN THE DARK ABOUT WHO'S LOWEST?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MIDDLE-CLASS MICE

AND HOW TO GET RID OF THEM

BY

MELINDA BLAU

MICE HAVE CHANGED MY LIFE. I remember what it was like when it was safe to leave the Brie out to breathe, when I could eat rye bread without the dark seeds' making me queasy. Those were the days when I'd hear friends complain of rustlings behind the stove and—reeking with arrogance—simply couldn't picture myself having to deal with anything like that.

Neither could most people in my building, an early-eighties co-op conversion in the West Village whose shareholders had paid anywhere from $100,000 to $800,000 for a piece of downtown chic.

The first scurrying rodent was sighted last June. Within a few months, one of my neighbors had found a dead mouse in her dishwasher and another had discovered a nest of babies in an old pair of Frye boots. A penthouse owner was skeptical of these tales until, late one night, he felt something furry underfoot as he padded off to the bathroom; when he turned on the light, that something zipped across the floor in a black blur.

Most of us had similarly revolting experiences. A six-year-old on the first floor stared open-mouthed as his mother, wielding a hefty piece of firewood, dealt the fatal blows to a mouse struggling knee-deep in a glue trap. (He's had nightmares ever since, but they're no worse than hers.) Another mom dropped a seemingly dazed mouse into the toilet for a burial at sea—but only after several flushings did the little bugger stop swimming.

Practically everybody spotted furry gray objects skidding at breakneck speed across the oak floors. We found small, dark, rod-shaped droppings on countertops, in bath towels, behind baker's racks stocked with cereals, in toasters and stoves, in closets, and behind almost everything. Worst of all was the acrid scent of rodent urine: Like the mice, it was everywhere.

This is a cautionary tale for other smug New Yorkers who think they're above it all. No one in this modern-day Hamelin is too neat, too clean—or too rich—to have mice.

Take my friend Debbie, who lives in the East Seventies. She expressed detached sympathy when she heard my story—and called back a couple of days later in apologetic panic: Was there anything she could do to stop the inva-

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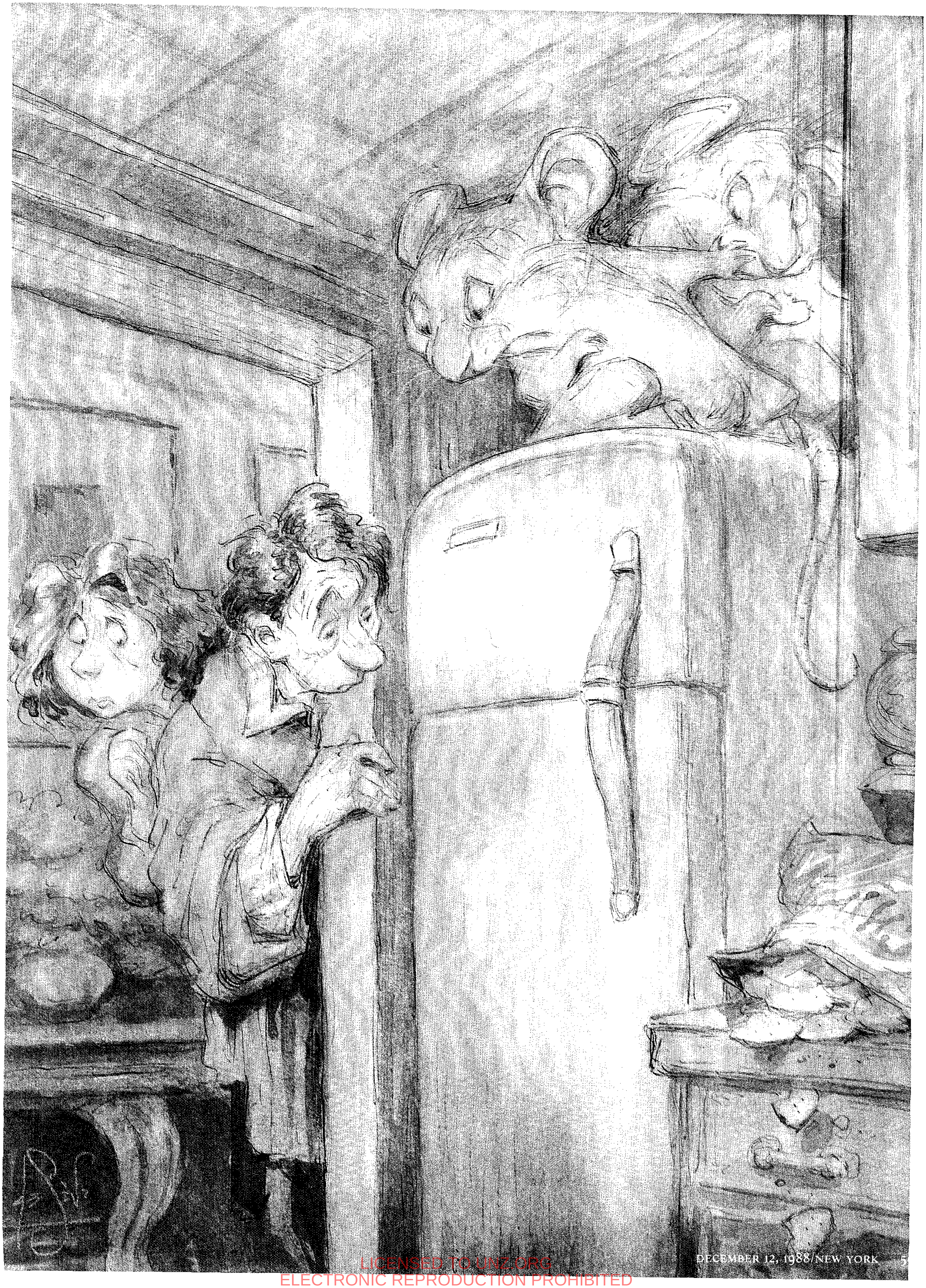

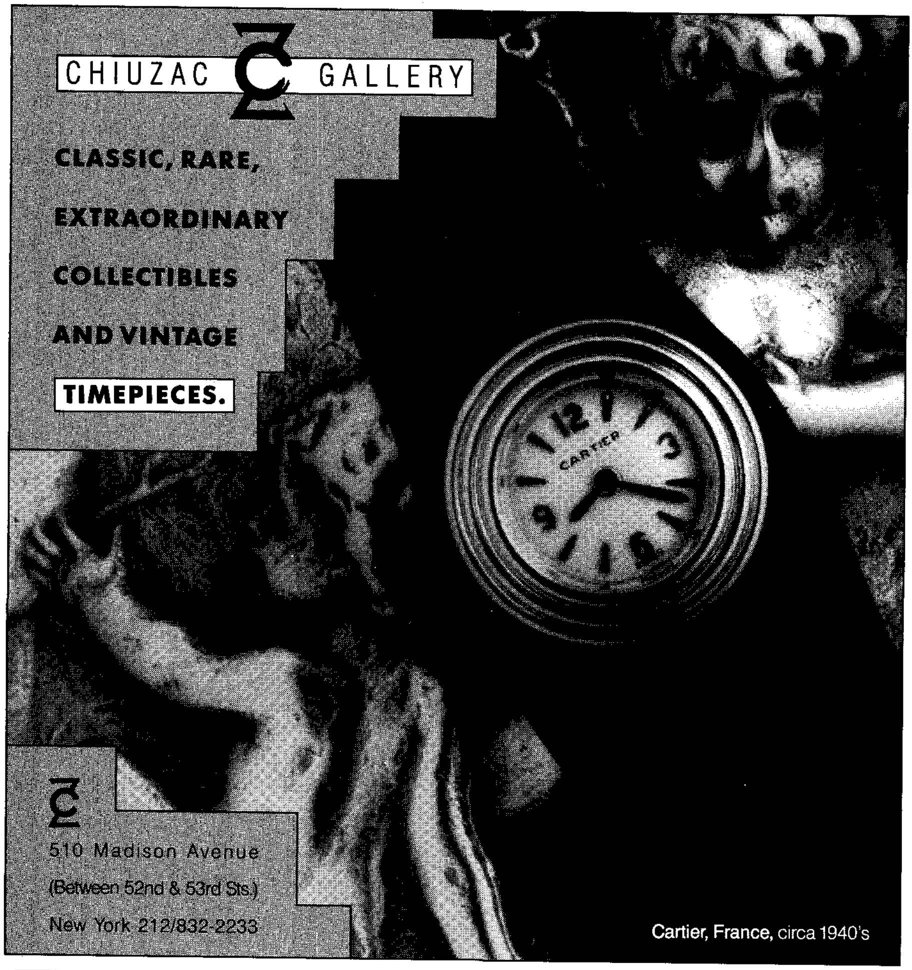
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MIDDLE-CLASS MICE

sion? She'd had to sling a wastebasket at a fat mouse she discovered in the middle of her kitchen floor; instead of skidding away when it saw her, it turned and approached her boldly. She went to sleep only after creating a kind of DMZ between the kitchen and the bedroom by laying down a lake of Clorox at the kitchen entrance.

What happened in her apartment and in my building can happen—*is* happening—virtually everywhere in the five boroughs, and in the outlying areas as well.

"THIS HAS BEEN A TREMENDOUS year for rats and mice in New York City," Dr. Austin Frishman, a world-renowned entomologist and author of *The Rodent Handbook,* pointed out a few weeks ago. He was talking to the only New Yorkers happy to hear the news—the diners at a monthly meeting of the Professional Pest Control Association (PPCA) of New York City. "They're all over—Manhattan, Queens, Suffolk County. Living in very good neighborhoods, too."

Dr. Frishman explained that a flurry of construction in the past two years has evicted hundreds of thousands of mice from their cozy homes in abandoned buildings and trash-laden lots. Add to that last summer's record-breaking heat—it was too hot and dry outdoors even for the adaptable house mouse—and New York apartment dwellers have a mass immigration on their hands.

"You can find 'em everywhere. They require very little food, very little space—they can live around you forever," says Solomon Peeples, director of the New York City Bureau for Pest Control. Peeples, whose agency deals mostly with rat complaints, admits, "If we went after all the mice in this city, I'd need 500 to 600 more people on my staff."

It's a banner year, then, and this is the height of the "season." As the temperature drops, rodents gravitate to warm, supportive environments like my apartment—or yours. They come into the building through openings as small as the tip of your pinky—little wider than a quarter of an inch. Once inside, mice journey throughout the "chase" walls that house the electrical, gas, and plumbing lines.

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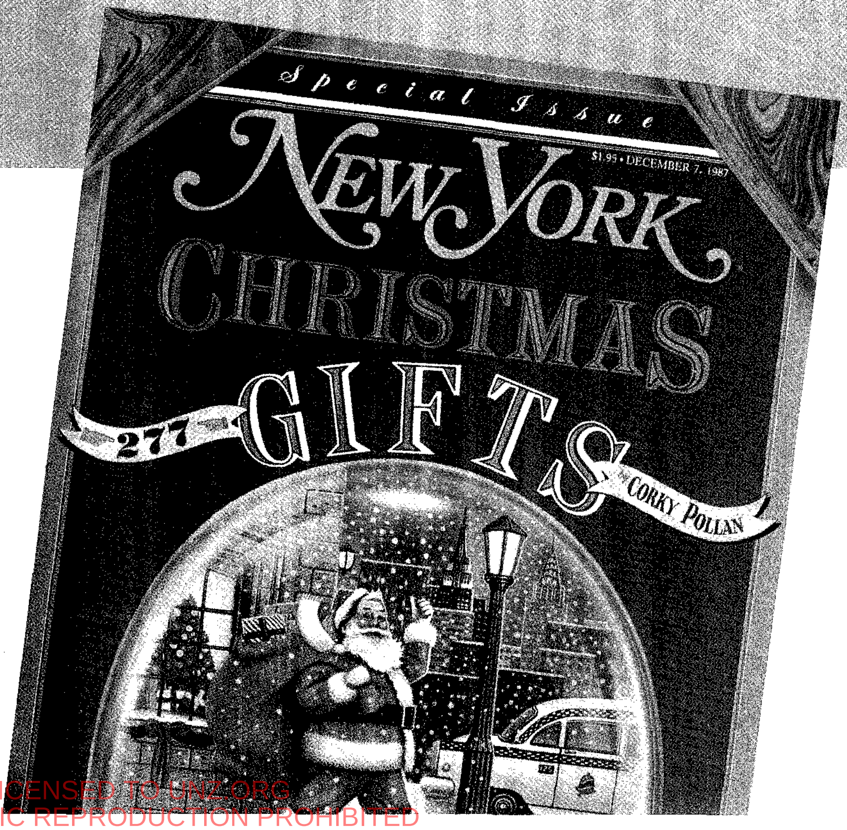
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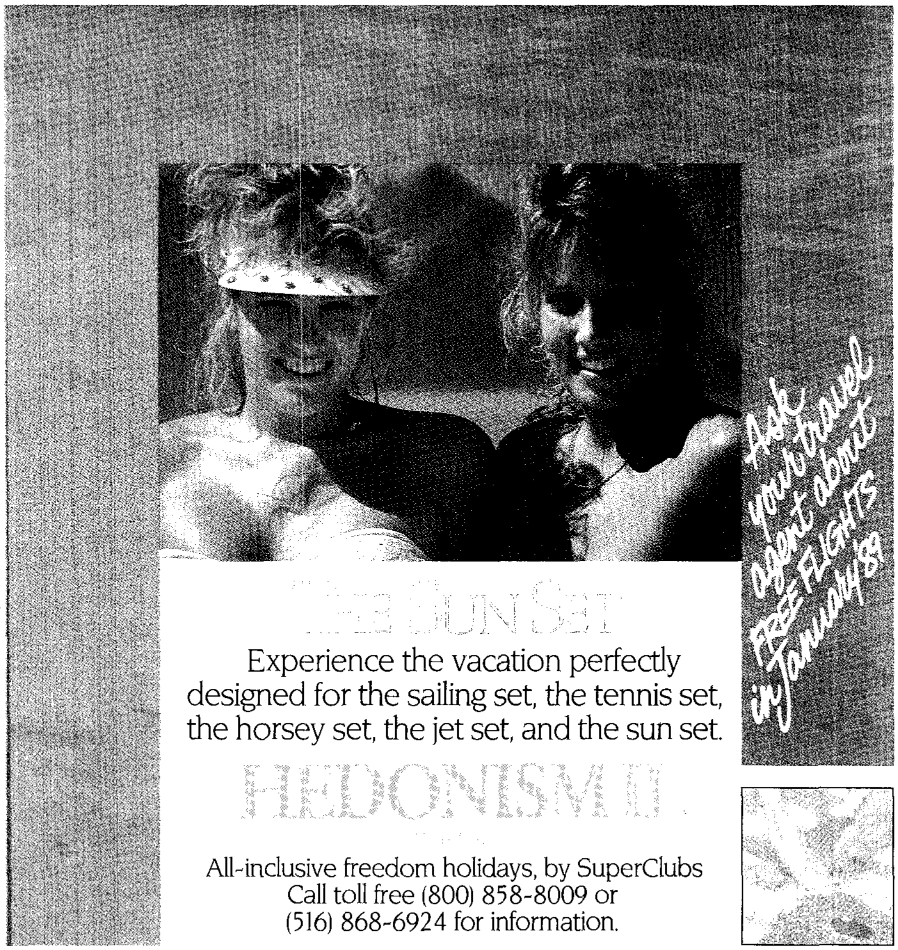
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MIDDLE-CLASS MICE

wires, ropes, and cables, around pipes, under floorboards, and over dropped ceilings. They start in the basement or on the ground floor. And if one mouse squeezes into Apartment 1A, his cousins are probably making their way across to 1B and up to 2A. "Once one gets into your house," Peeples says, "it's like a geometric progression."

"There's no such thing as one mouse," cautions Al St. Cyr, an environmental specialist and associate of Frishman's who also acts as a pest-management consultant. "There are always six to eight more nearby. And if you do see one, it's probably a pregnant female!"

A female mouse can have a litter of five or six every 50 days. If the offspring from one pair of healthy mice survive and procreate, within two years the mouse population will increase by *3 million.* Granted, such projections assume optimal conditions, but middle-class Manhattan, with its cozy co-ops and abundance of food (chocolate is an all-time mouse favorite), is practically nirvana to rodents.

'BY THE TIME WE FINALLY DID something, we were totally infested," admitted a member of our co-op board. "No one took it very seriously until it got out of hand."

At first, most of us considered the problem more of a nuisance than a threat, and everybody was relieved that we didn't have rats. Nevertheless, this invasion *was* serious. Mice, like rats, will bite if cornered. Mice, like rats, spread bacteria—salmonella, for instance—through their droppings. And mice carry a host of parasites that can transmit more than 70 diseases. One of them, rickettsialpox ("Kew Gardens fever"), starts with a lesion that is followed by high fever, chills, headaches, and a rash covering most of the body. And mice, even more than rats, are responsible for the destruction of billions of dollars' worth of food every year.

The life of a mouse—on the average, fifteen to eighteen months long—can be summed up in two words: eat and excrete. Each day, a single mouse leaves behind a minimum of 50 droppings and urinates 300 times. It will nibble and gnaw constantly, munching whatever's in its path, be it bread, pet food, soap, or crayons. It also can eat through cardboard boxes, plastic bags, and Sheetrock walls; destroy electrical wiring; and even cause fires. A pregnant female, mainly interested in acquiring soft, fuzzy materials for her nest, is capable of stripping an entire range or refrigerator of its insulation.

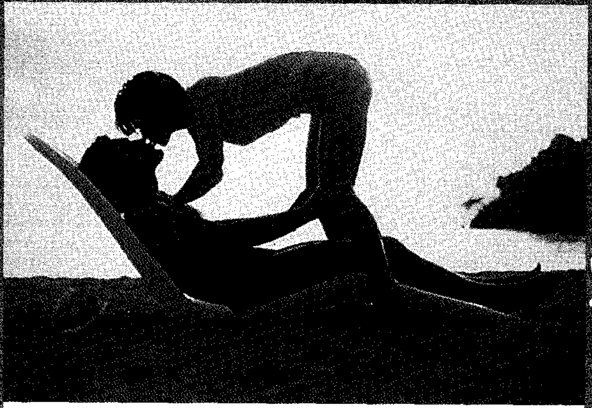
That's why if you see even one harmless-looking rodent, you should get in touch with someone who makes mouse calls. An exterminator, that is (now often called a "pest-control operator," or PCO). You'll want someone who has a six-digit identification number indicating that he has been certified by the New York State Department of Environmental Conservation (DEC) for his knowledge of the use of pesticides. Any PCO who has passed the requisite state examinations will have this I.D. number, which is validated at least every three years. If the operator is a trainee, working under someone else's I.D. card, he should have a copy of his supervisor's number. In either case, you can call the Pesticides Unit of the DEC (718-482-4994) to check a PCO's status. The Better Business Bureau (533-6200) can tell you whether any complaints have been registered against the PCO you're thinking of hiring.

It makes sense to look for an exterminator who has been around for at least three years (or who has had experience in the environmental or health fields) and who belongs to a professional organization like the PPCA (such membership usually means he's serious about his trade). Solomon Peeples cautions, "Pesticides are designed to kill. They can't be used by someone who's careless or inconsistent. And an exterminator shouldn't have any qualms about telling you what he's doing."

After January 1, 1989, the DEC will require every exterminator to give a building's owner or super a list of the chemicals he intends to use and indicate when he'll use them. (These notices must be posted.) This requirement applies to both residential buildings and public places like restaurants. Mian Shah, a pesticide-control specialist at the DEC, adds that even when work is done in a private house, if a poisonous substance is used, "the exterminator is supposed to give you a copy of the label. It lists the ingredients, tells you what to do if someone's poisoned, and even gives you an emergency number to call for immediate assistance."

IF YOU RENT AN APARTMENT, THE landlord is obligated to make sure it's rodent-free. He can provide extermination service himself if the building has fewer than three units; for multiple dwellings, he must use an independent PCO. But that doesn't mean your landlord will hire a *certified* exterminator—or that if a problem arises, the PCO will be conscientious and careful about his work.

When Debbie reported the mouse-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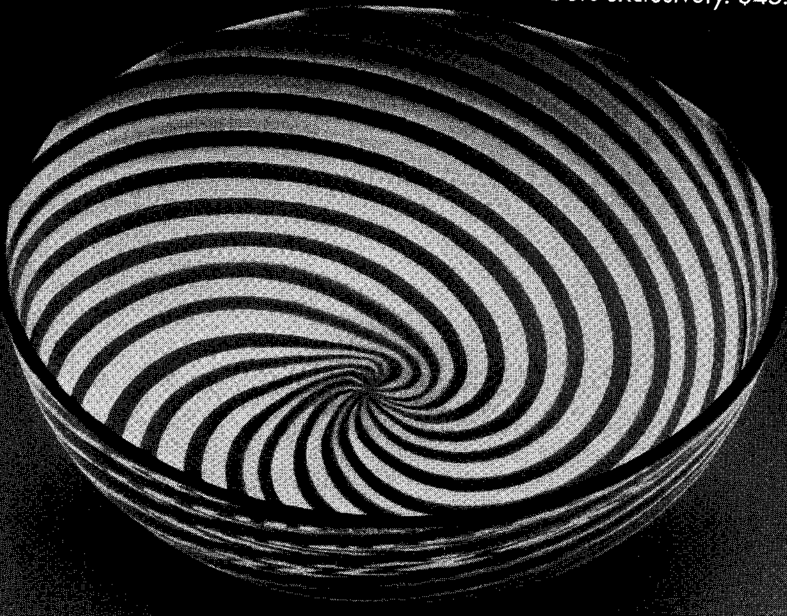

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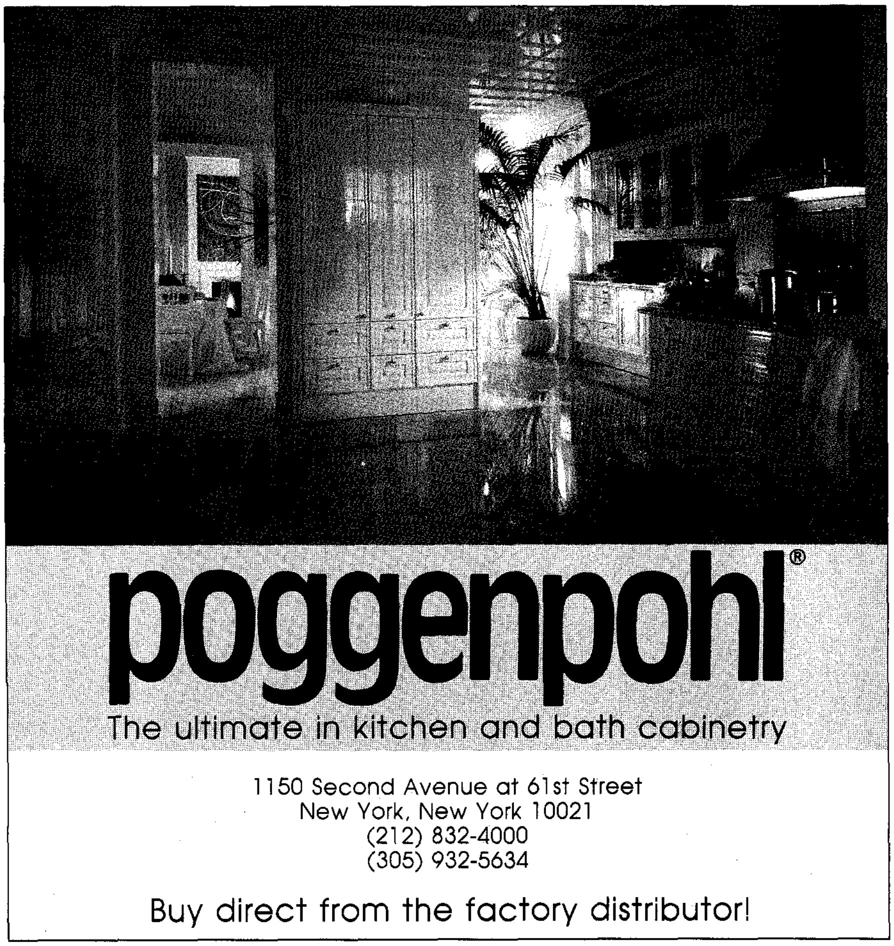

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MIDDLE-CLASS MICE

sighting to her superintendent, he alerted the building's exterminator—who simply dropped bags of rat poison behind the stove. The mice kept coming, so she finally called in her own professional, Ronnie Meringolo, a congenial, diligent, certified PCO (385-2406). He explained that the previous exterminator's "work" could make him liable for a $5,000 fine from the DEC: Rat poison must be placed in tamperproof bait stations.

Mouse control involves two elements: safely leaving poison or traps to kill the mice, and plugging up holes to keep them out. Debbie's landlord's exterminator hadn't even bothered to do the latter.

Meringolo filled in some holes under the sink, then tried unsuccessfully to pull out the stove (gas lines are notorious as major mouseways). Most stoves have flexible gas lines, but my friend's didn't. Meringolo's flashlight picked out several telltale holes that he wouldn't be able to reach. "Uh-oh," he muttered, spotting droppings and torn-paper nests. "They've been partying back there."

The problem is now the landlord's, according to Solomon Peeples: "The landlord must, by law, do whatever's necessary to keep every apartment free of vermin." If the landlord doesn't do this, tenants should call the New York City Department of Health (DOH), which handles all complaints about "rodent infestations" (285-9503). The complaint will go to either the Bureau of Pest Control (BPC) or the Department of Housing Preservation & Development (HPD). After an inspector verifies the problem, the landlord will be given a specified number of days in which to correct matters. If he doesn't do so and the BPC is handling the case, it will dispatch an exterminator to fix the problem, sending the bill to the landlord and fining him for any health-code violations. If HPD is handling the case, it will cite the building for a violation, and the Housing Litigation Bureau may take court action.

A GOOD PCO IS AN INVALUABLE ally in the war against mice. The prices quoted to me ranged from $25 for one visit to $1,000—for a six-week job in a 26-room Sutton Place apartment whose residents, before they left to winter in Europe, had sealed the windows with heavy plastic, creating a veritable mouse solarium.

My building decided to call in Meringolo. (He charges $25 per apartment visit.) He's a busy man these days. "This is the worst I've seen it in years," he says; he's even considering changing his firm's name (The Bug Doctor), because "every call I get, every complaint, is mice."

Meringolo confirmed that our building was indeed infested—the new "tenants" had probably immigrated during the construction of a condominium building across the street. But, he reassured us, we could definitely control, if not stop, the invasion. Equipped with the arsenal of his trade—coarse, industrial-grade (number 4) steel wool, rodenticide (rat poison), plaster compound, mousetraps, and glue boards (super-sticky, peanut-butter- or chocolate-scented cardboards that work like flypaper)—the Bug Doctor started us on the road to recovery.

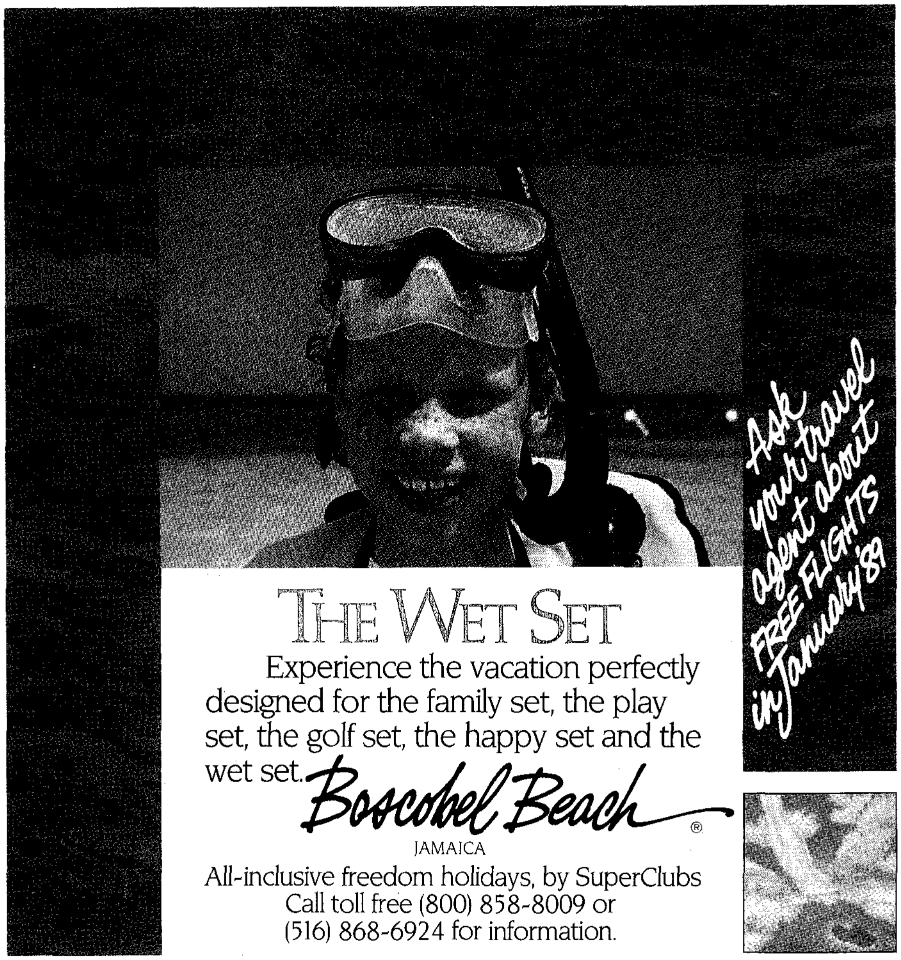
Locating and following the droppings, Meringolo traced the "runways," or paths used over and over by the mice. (You, too, can do this—by leaving a trail of harmless talcum powder on floors and countertops overnight and looking for tiny footprints in the morning.) Once he found out where the mice were coming in—through holes they gnawed in the Sheetrock or, more often, through too-large openings left behind stoves and other appliances—Meringolo poured poison into these openings, thus killing any mice living near the points of entry. (Be forewarned: The mice may die and decay in the walls. Fortunately, the foul odor lasts only a few days.)

Then he plugged up the holes with steel wool and plaster to keep the mice from running back into apartments. He also inspected common areas like the compactor room (a favorite spot in most buildings) and the trash areas on each floor, and left a smorgasbord of poisons and extra-large glue boards, as well as a few menacing-looking multiple traps designed to catch up to 50 mice.

Meringolo gave individual tenants glue boards or mousetraps for stragglers. Although he provided a running lecture on mouse habits along with his service, I wasn't prepared for the inevitability of finding a live catch in one of my traps. Seeing not one but *four* tiny, doe-eyed creatures stuck on a four-by-six-inch glue board was enough to stop my heart.

I madly leafed through the annual rodent-control issue of *Pest Control Technology*. Drown the mice, the magazine suggested, by submersion in a pail of water. Fine. But how could I get the glue board off my kitchen counter? Boldly, and with absolutely no help or encouragement from Carol, a disapproving, nonviolent friend, I tried to maneuver the glue board with a broom handle. To my surprise and horror, the handle stuck, too—and there I was with a giant, living "mousesicle."

I've since discovered that there are better ways to dispose of live mice on glue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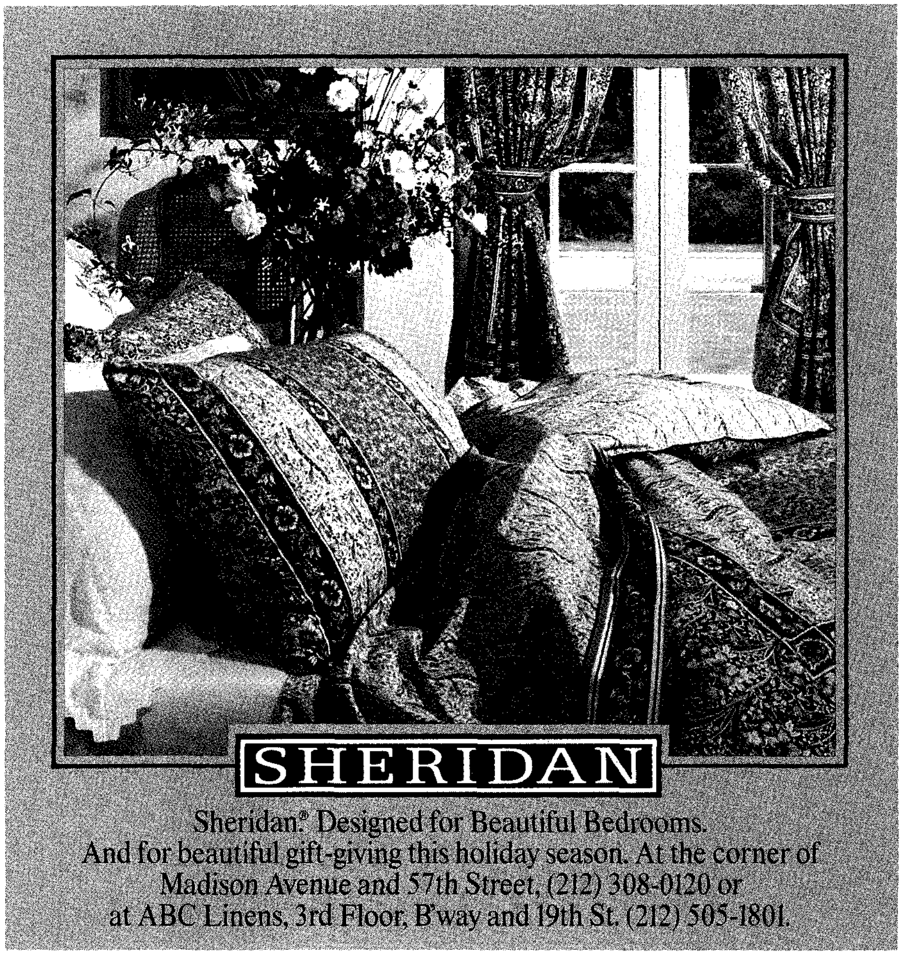
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MIDDLE-CLASS MICE

boards—and methods other than glue boards for those whose antivivisectionist principles or spiritual instincts are offended. My experience also underscores the importance of knowing what to expect in the war against mice. Even if you call in a reputable PCO, you'll need to work *with* him; after all, he'll spend only a few minutes ferreting out an enemy that will undoubtedly prefer to appear when you're alone.

"If you don't want to help me get rid of your condition, it's a losing battle, I tell my clients," says Andrew Esposito, owner of Unlimited Pest Control (718-966-1234). Esposito, president of the PPCA of New York City, adds that when he first meets customers, he asks whose side they want to be on. "They must support the exterminator, not the problem."

Esposito warns his customers not to leave stovetops greasy and to avoid clutter. "People store things around the holidays and forget them for a year, or they keep loose paper bags around. I tell them to keep bags inside a sealed plastic bag and, from time to time, to move things around."

CUSTOMER COOPERATION IS VITAL, but so is thoughtful assessment of each individual situation. As you hear Andy Esposito and other PCOs discuss "integrated pest control" and extol the merits of one rodenticide over another or talk about different types of glue boards and traps, it becomes clear that there's more of a science to mouse control than Tom-and-Jerry cartoons have led us to believe. (Speaking of Tom, don't rely on feline protection: Most domesticated, well-fed cats aren't mousers, and even if they were, they couldn't plug up the mouse-entry holes. And, contrary to popular wisdom, the smell of cats won't keep mice away: If it did, would mice be so crazy about cat food?)

A good PCO will determine how and where the mice are getting in, use steel wool or quarter-inch-gauge chicken wire to keep them out, and, most important, find out what they're eating.

"I won't get good results using a meat-flavored rodenticide in a fish market," Esposito says. He points out that mice are finicky, compulsive eaters; once they get used to a particular food, that's all they'll eat. They are truly creatures of habit, too, using the same runways each time they travel to the food source—and that could be as many as 33 times a day. This kind of information is critical in determining what kind of bait or traps to use and where to place them.

Most experts issue strong warnings against do-it-yourselfers' using rodenticides. "Individuals ought to stick to glue boards," Al St. Cyr says, intending no pun. "Or snap traps. Rodenticides are dangerous, because the majority of people don't understand the use of poison or how it's best applied."

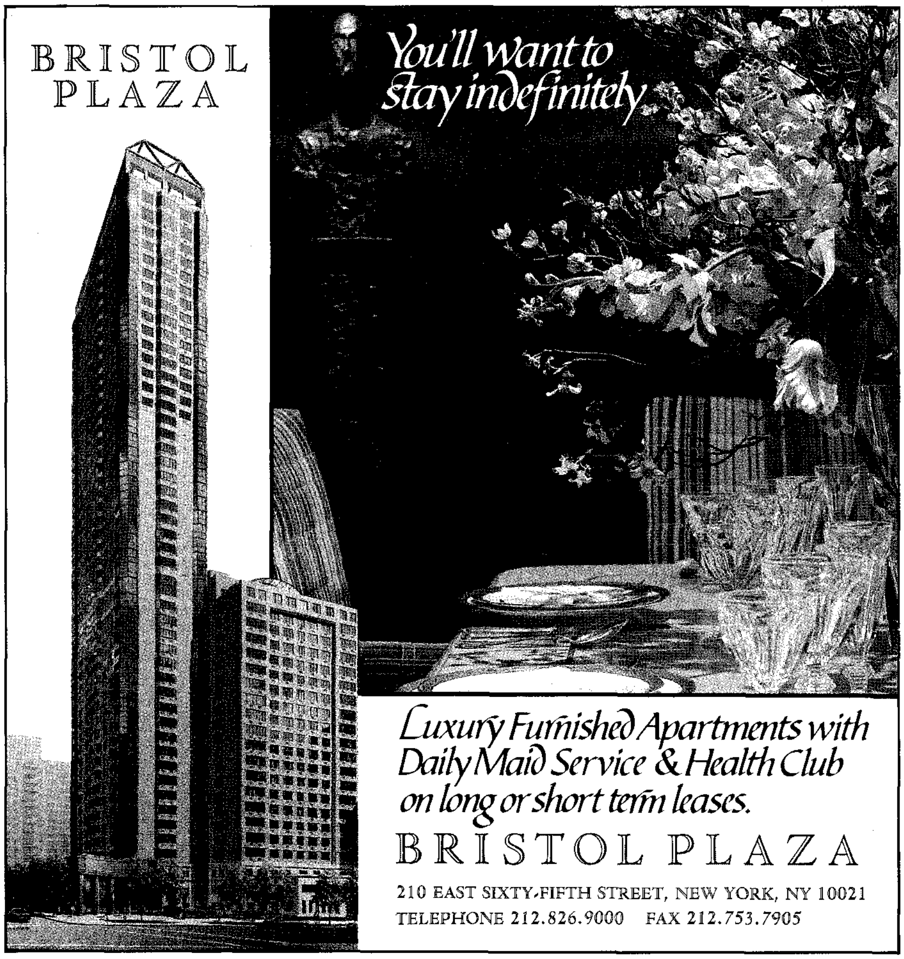
It's wise not to use rat poison at all, especially if you have pets or children. However, if there's a serious infestation and you are determined to use an over-the-counter rodenticide, put the poison in a tamperproof bait station and place it where only the mice can get at it. Read the label. Some retailers, worried about their liability, will even ask you to sign an affidavit confirming that you've been advised to read the label.

Despite some people's ethical objections to them, glue boards are fast becoming the mainstay of do-it-yourself mouse control. They are nontoxic. And if a child or pet happens to get stuck on one—or, like a nine-year-old I heard about, uses it as a weapon against a younger sister—vegetable oil, mineral oil, or rubbing alcohol is a simple remedy. The flat traps are more effective than the tray-style ones: Unsuspecting, nearsighted rodents (they're myopic, not blind) traveling the perimeters of your room are more likely to skid onto the flat boards than to bother climbing up into a tray.

As I found out, disposing of glue traps is not the easiest or most pleasant task. Still, I became amazingly hardened after catching a record twelve mice in one week. I learned to slap a piece of newspaper over the trap so I couldn't see my captive's eyes. After a quick plunge into a bucket of water, the trap and dead mouse (or mice) went into a plastic bag and then down the compactor chute. Andrew Esposito also suggests, "Have a child's shovel on hand. Do *not* pick up the tray. Sometimes the mice play dead—and bite when you get too close."

THE OLD-FASHIONED, SINGLE-USE, wooden snap trap, which has been around for more than 50 years, is still a popular method for executing mice quickly, although it will catch only one mouse at a time. There are other alternatives, however. Some are more efficient; some are more humane.

For a wealth of information on this subject, I visited Barry Glass and his wife, Nora, owners of Big Apple Pest Control. At their retail store at 356 East 19th Street, those who seek weapons in the war against rodents will find things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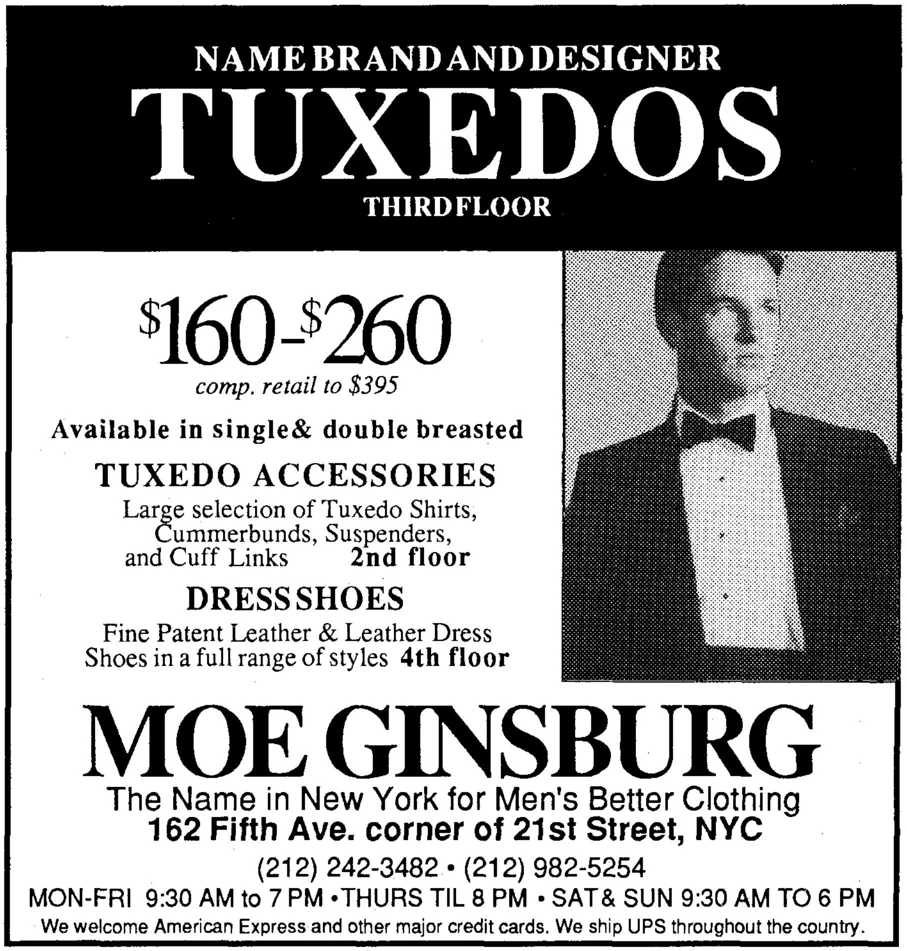
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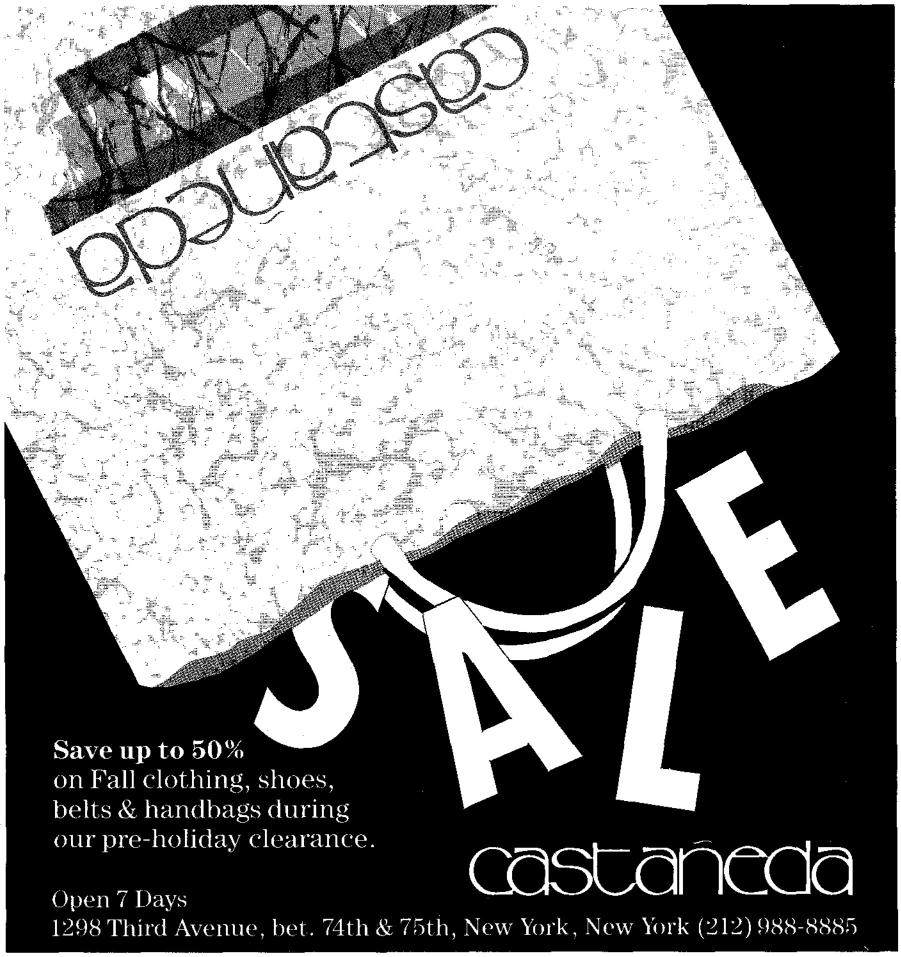

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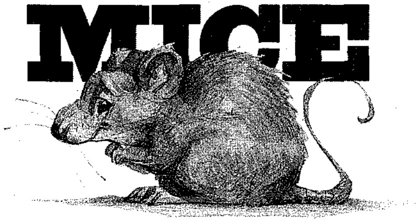
MIDDLE-CLASS MICE



they've never even dreamed of. For example, there's the Ultrasonic PestChaser ($55), which emits a high-pitched sound that makes your living room sound like the runways at JFK to the mice—but not to humans.

"It will make mice run to another room but not necessarily out of your apartment," Barry Glass admits. "It is only effective if used in conjunction with other rodent-control activities." (Tenants who know there are mice running around their apartment, Nora Glass says, will put a sonic device in—say—the bedroom so they know *that* room, at least, will be free of rodents.)

Ronnie Meringolo notes that this kind of unit has a limited range: Like an electronic eye, he says, it deters only the mice that are directly in its path, and therefore, to be sure of its effectiveness, users should aim the unit at the spot they suspect is the mice's entry point. Glass disagrees, claiming that the ultrasonic devices "broadcast" a stereo beam that can effectively clear the mice from an entire room.

Glass, who often tests pest-control products for manufacturers, says that when he put the PestChaser into an aquarium full of mice, "they went crazy for several minutes." There are many other such devices on the market, some much more expensive; Glass has a personal preference for the PestChaser, based on tests he's made and his field experiences.

He filled me in on the latest in mousetraps: "The wooden traps cost 50 cents to $1 and must be thrown away. The plastic 'Snap E' mousetrap, at $3.50, is easier to set, very efficient, and can be used over and over." He demonstrated, using a rubber mouse, but somehow I couldn't picture myself flicking the lever to propel a dead mouse into the garbage.

Then there's the trap that animal lovers favor, the Havahart, which catches the mouse in a tiny cage. (I saw one of my more humane neighbors march out the front door one day, Havahart in hand, to deposit his prey across the West Side Highway; I imagined the same mouse finding its way back to the building that night.)

Finally, Glass brought out the granddaddy of what the industry calls multiple-catch traps—the Ketch-All ($19.95), made of aluminum and not much bigger than a lunch box. When an inquisitive mouse enters the small hole on the side to investigate the front section of the trap, the movement trips a windup paddlelike mechanism that kicks the mouse into the other compartment, a holding chamber. The first mouse becomes the lure. It will stay alive—the trap has plenty of air holes—and its friends will be attracted to the smell.

According to Glass, this type of trap can catch and maintain "as many as 25 mice, maybe more." (Trade journals say fifteen or more.) The thought chilled me, but Glass was resolute: "When you have a lot of mice, you can't just use single traps." But I couldn't help wondering: If the average apartment dweller has trouble disposing of one dead mouse, how would he deal with getting rid of fifteen or twenty at a time?

Mousetrap placement is a hotly debated subject. Most PCOs recommend putting traps at three- to four-foot intervals along runways and doing whatever is likely to confuse mice. "I put the snap traps along the wall, one facing in and one out, to form a maze," reveals Nick Lamattina, whose PCO Supply in Brooklyn (1812 Flatbush Avenue) and Staten Island (159 Main Street) sells to private customers and the trade. When baiting traps, Lamattina finds Goobers effective; other PCOs mentioned Reese's peanut-butter cups and Tootsie Rolls (the latter are almost impossible for mice to steal without tripping the trap lever).

My neighbors and I have come up with our own tricks. Martha, a self-proclaimed "expert" after months of trying every method to stamp out and ward off the invaders, went so far as to buy feta cheese for her traps. "I figured that it smelled stronger. And if it crumbled when the mice nibbled, maybe they wouldn't be able to steal it!" It didn't work; she switched to glue boards.

CLEARLY, THE PEOPLE IN MY BUILDING have become a resourceful lot over the past several months. And our diligence seems to be paying off. The Bug Doctor caught about 25 mice in the common areas the first week he set traps. Our building no longer smells of mouse urine, and my neighbors tell me they haven't had any intruders lately. As for me, I feel triumphant: I was so delighted the morning I found no mice in my traps, I began counting Mouseless Days, and I'm now up to 21.

Still, none of us can afford to be complacent. Just when I thought the rodents were moving out of the neighborhood, my friend Pamela, who just moved into that new condominium across the street, called my Mouse Hot Line in a hysterical frenzy. In defiance of its stereotypical reputation for shyness, a small gray mouse was re-enacting the *High Noon* showdown in her kitchen. At least on this block in Manhattan, we are barely winning the battle, much less the war. ■

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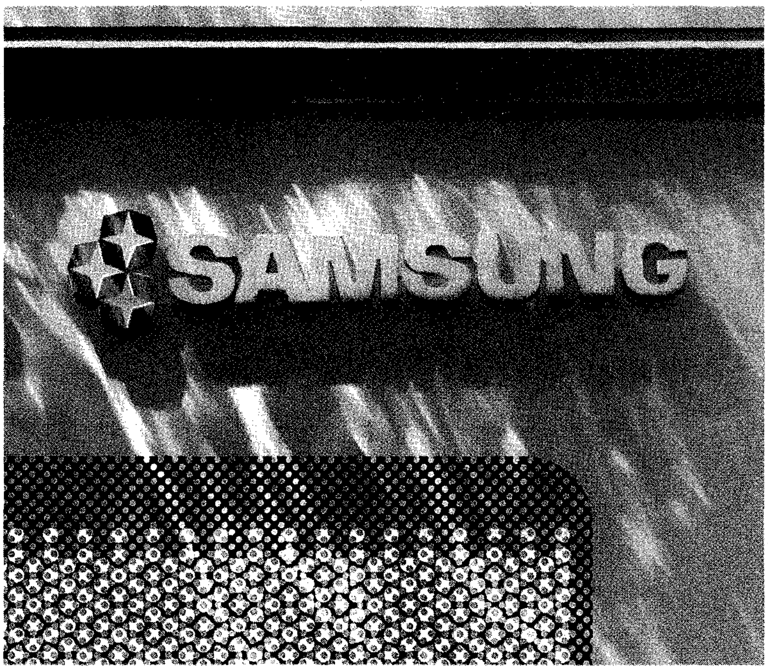

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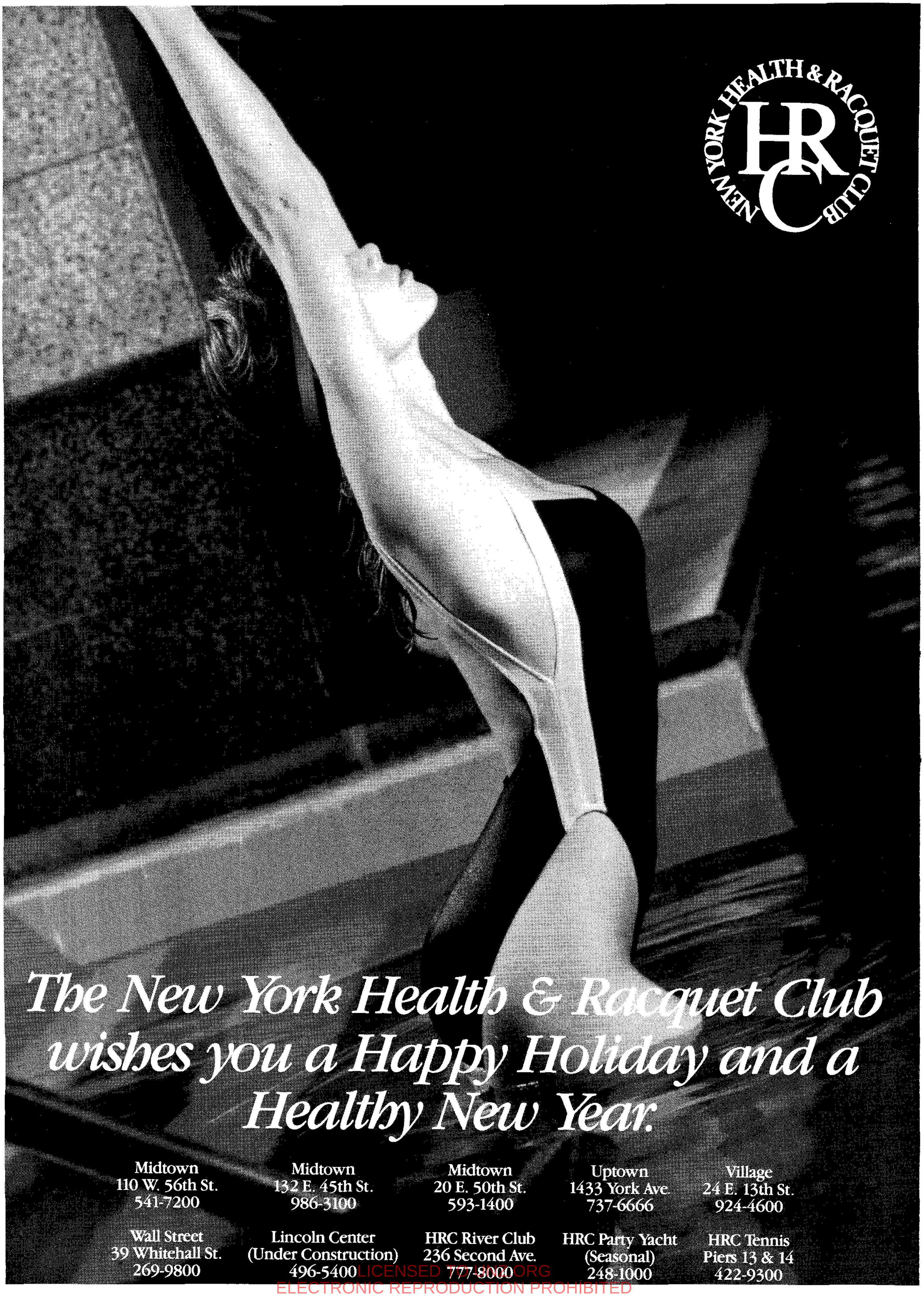
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SIMPLY SENSATIONAL

FOOD NEWS
MONDRIAN

“I AM NOT A trendy cook,” insists Dennis Foy, the chef and co-owner of the stylish new restaurant Mondrian (7 East 59th Street). “I like simple food. In a week, I’ll eat as many Cheerios with my children as I do oysters when I’m out.”

Foy’s fried-oyster stew evolved after an oyster-eating jaunt in Portsmouth, Virginia. “I ate deep-fried oysters and oysters poached in milk,” he recalls. “I combined the two dishes and applied a few classic touches.” The result is a briny, buttery-tasting stew garnished with big, crunchy oysters. Although it’s simple, it qualifies for top soup at the most splendid holiday table. Says Foy, “Simplicity *is* sophistication.”

—BARBARA COSTIKYAN

DENNIS FOY’S FRIED-OYSTER STEW

4 strips bacon
1 medium potato, peeled and diced
1 small leek, trimmed and diced
1 medium carrot, peeled and diced
4 tablespoons diced onion
28 Belon (or any large) oysters, shucked, liquor reserved
1 teaspoon caraway seeds
3 cups heavy cream
Fish stock, warmed
Flour
¼ cup peanut oil
Deep-fried celery leaves

In a skillet, sauté bacon until lightly browned. Add diced vegetables, and sweat, covered, until soft (about 5 minutes). Add 16 oysters, all the liquor, caraway seeds, and cream, and simmer over low heat for 20 minutes.

Purée in a blender, then strain through a fine sieve into a saucepan, and keep warm. Soup should be somewhat thin, but should coat back of a wooden spoon. If necessary, add up to ½ cup fish stock to thin.

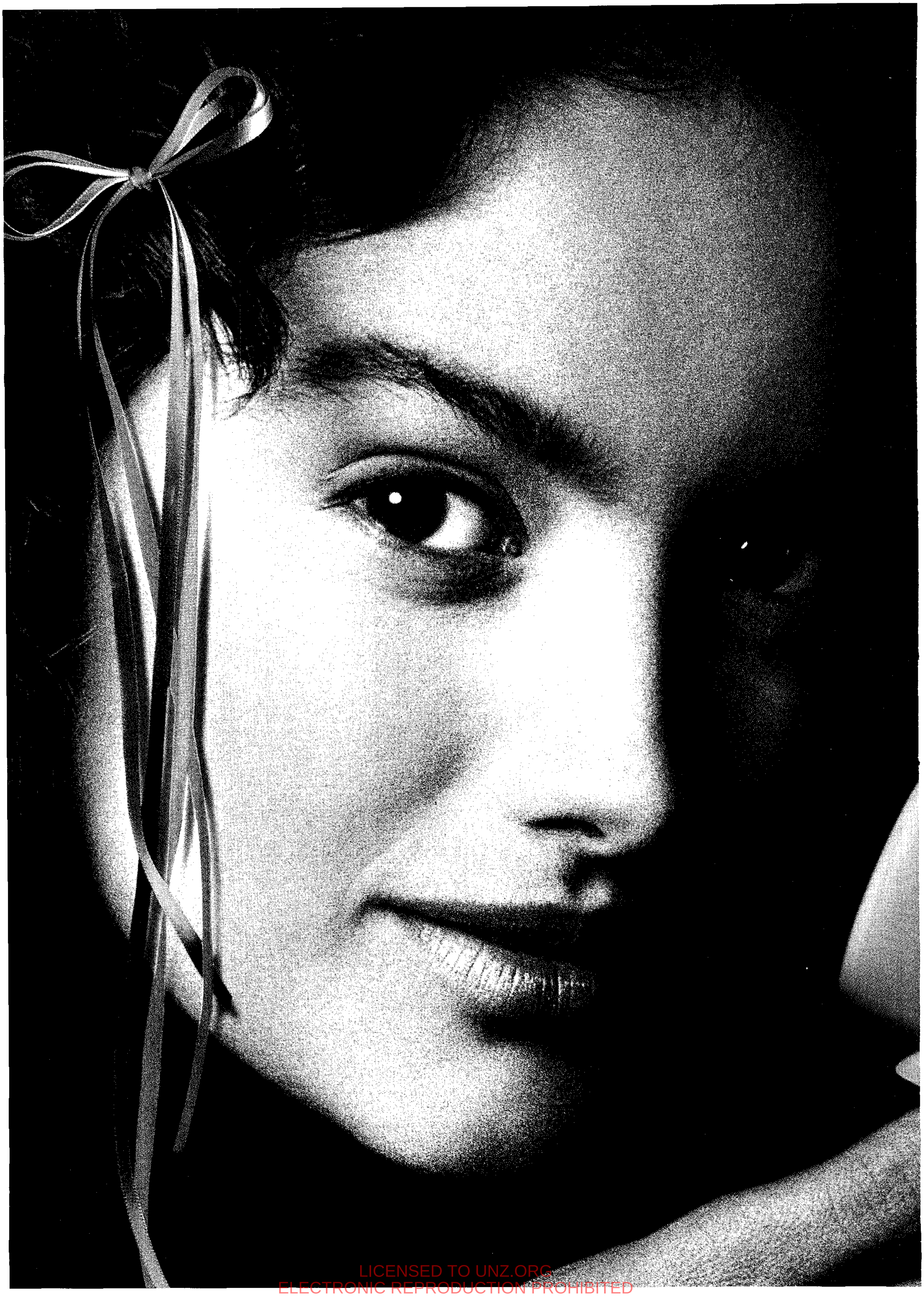
Lightly dredge remaining oysters in flour, and fry in hot (but not smoking) oil until lightly browned but soft in center; drain on paper towels.

Ladle hot soup into bowls, and garnish with oysters and fried celery leaves. Serves 6.

STYLIST: GILLIAN DUFFY

Plates, bowl, spoon, and napkin: Barneys New York. Illustration by Chanit Roston.

PHOTOGRAPH BY TOGASHI



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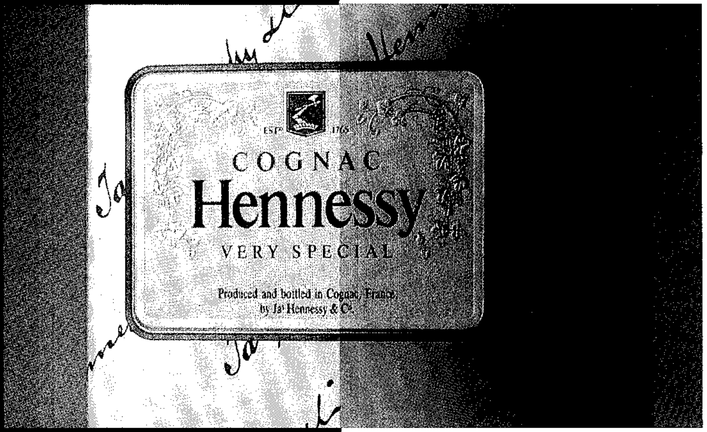
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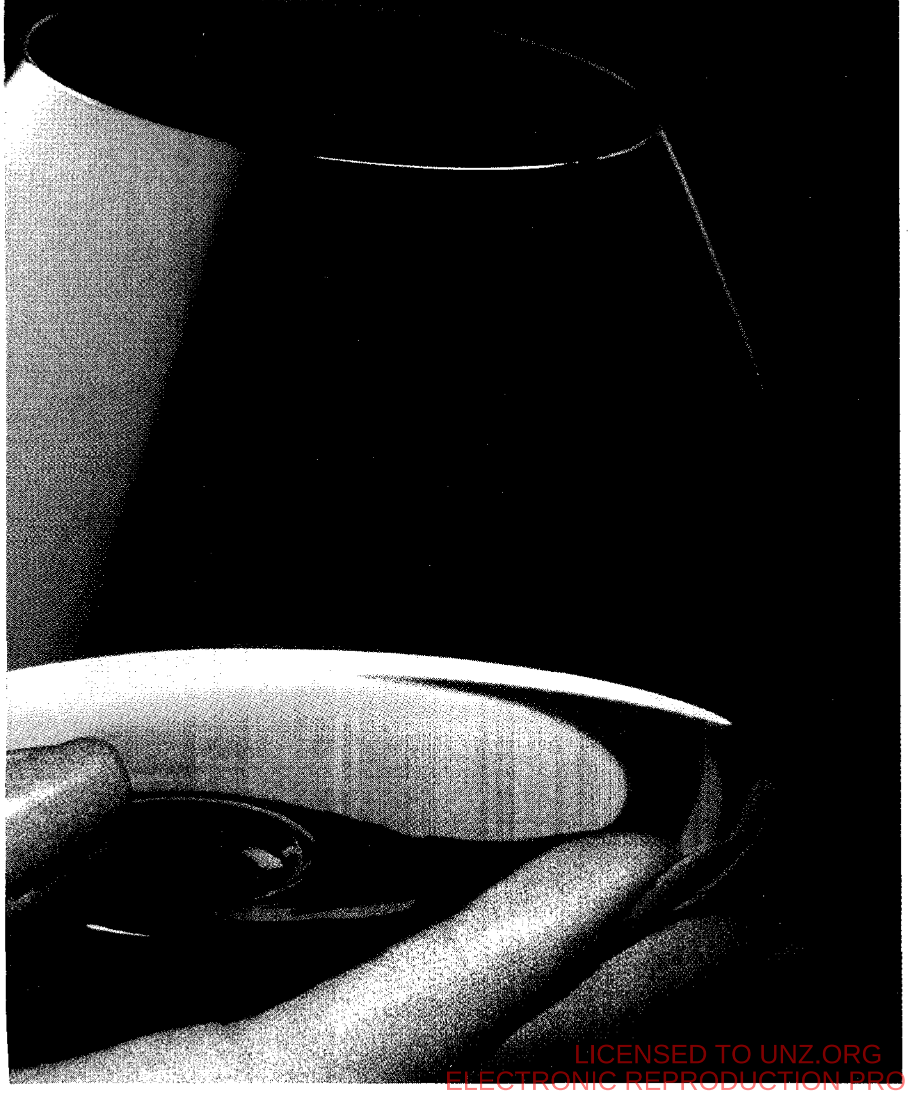


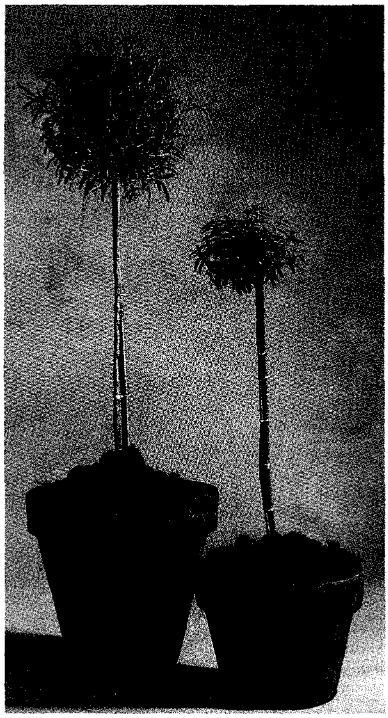
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

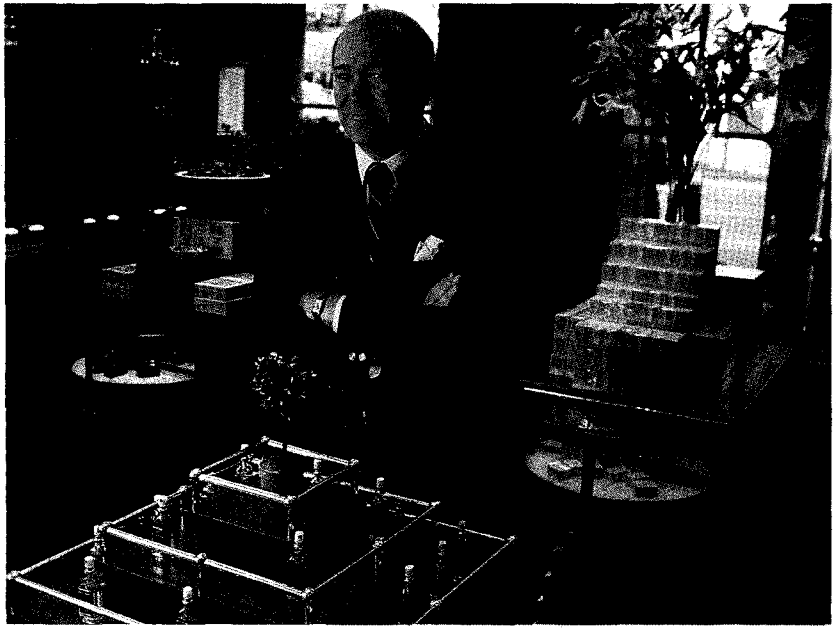
By Corky Pollan

There's the Shrub

Dorothy Wako has turned a love of botany into rosemary and myrtle topiaries that promise to add pizzazz to your culinary endeavors while they scent and beautify your rooms. And the good news is that you can keep these small shrubs in perfect topiary form by pinching off a few rosemary leaves to sprinkle on lamb and pork, or stuffing a myrtle leaf or two into tiny game birds, as the Sardinians do. Properly cared for, these herb bushes will be around for a decade of Christmases to come ($65 to $120).



BEAUTIFUL FLOWERS/*686-5569*



Scents and Sensibility

Perfumes and movie stars seem to have a very special affinity: Just think of Elizabeth Taylor, Cher, Sophia Loren, and Catherine Deneuve. But the fragrances that James Niven, the late David Niven's son, is promoting are anything but new—Floris perfumes have been around since 1730. Niven, an investment banker, has been instrumental in bringing this venerable English company and its sweet-smelling wares to Madison Avenue. And the new Floris Shop is a faithful re-creation of London's cosy Jermyn Street store, a tranquil haven filled with floral-scented perfumes, colognes, and toilet waters; delicate bath essences and soaps; fresh-smelling room sprays, sachets, candles, and potpourri; and some of the best badger shaving brushes around.

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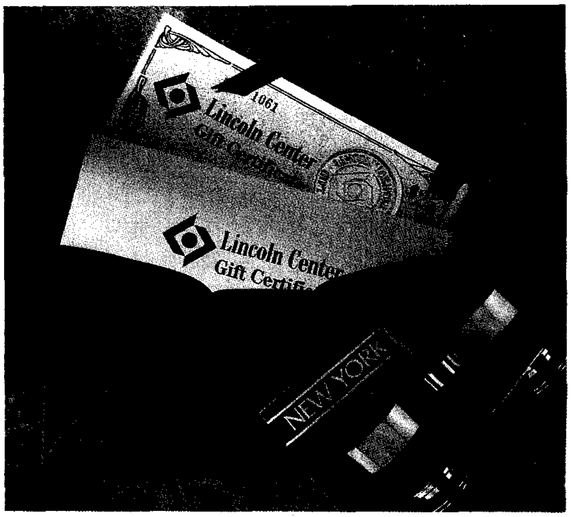

If you've made your list and checked it twice and still don't have the foggiest notion of what to give your fractious seven-year-old nephew, a jock brother-in-law, or your own true love—don't despair. The clever folks at Lincoln Center have come up with a gift certificate that is good for *everything* at the Center and for *everyone* on your list. Each gem is $25 (plus a $1.50 handling charge), so your nephew can go to the Big Apple Circus, and the jock can choose a T-shirt from one of the myriad Lincoln Center gift shops. A concert or ballet ticket is sure to please hard-to-please Aunt Sue, and Dad, who has it all, can chat with his favorite musician at a Meet-the-Artist event. Best of all, your love might invite you to share a romantic dinner à deux at the Metropolitan Opera House's Grand Tier Restaurant. Shopping has never been easier—or more laden with possibilities.

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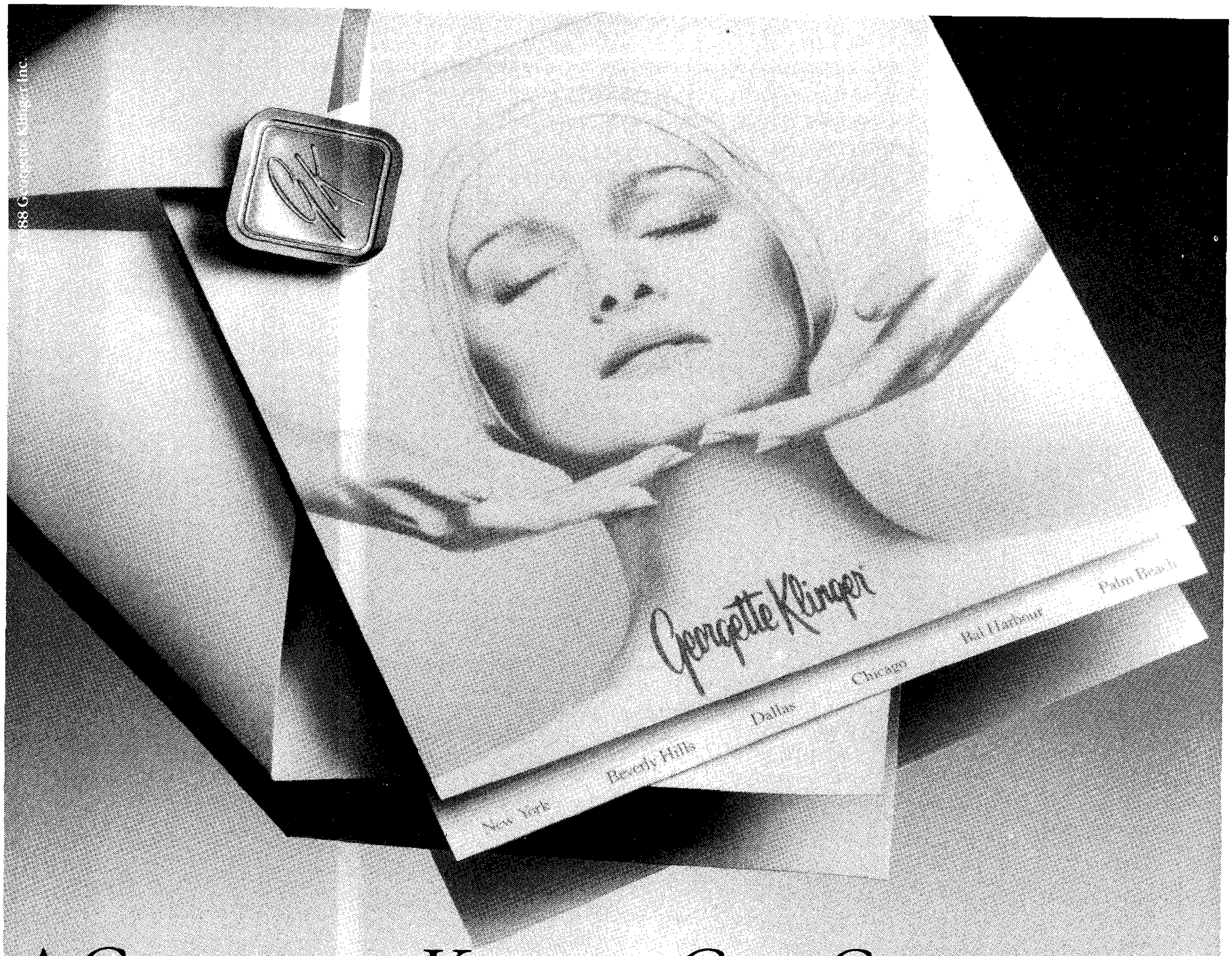

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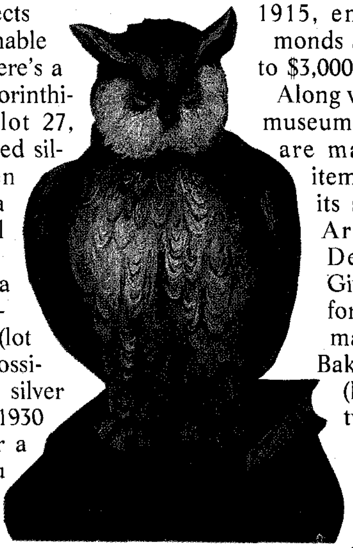
GLITTERING PRIZES

> "...Gable's script for *Gone With the Wind* and the piano from *Casablanca* are part of Sotheby's Collectors' Carrousel Sale..."

SO YOU WAITED TOO LONG TO SHOP FOR Christmas? Cheer up; it's not too late. The auction houses haven't forgotten you. And what could be better than a bibelot bought at auction? In the preholiday scramble for the perfect gift, the Big Three are providing very creative solutions—everything from candlesticks and diamond earclips to original Lionel choo-choo trains, Mickey Mouse dolls, and even antique perfume bottles.

On December 7 at 7 P.M., William Doyle stages its annual Christmas Gifts Auction. This year, the smaller objects come with especially reasonable estimates. To begin with, there's a wonderful pair of English Corinthian-column candlesticks (lot 27, $400 to $600), a three-paneled silver-and-glass kettle screen (lot 63, $100 to $200), and a lighthouse-shaped cocktail shaker (lot 34, $150 to $250). My personal favorite is a large, painted metal umbrella stand shaped like an owl (lot 140, $400 to $600). Other possibilities are a small, round silver mirror from Tiffany, circa 1930 (lot 163, $800 to $1,200), or a group of three Art Nouveau-style paperweights, dated and signed (lot 139, $100 to $200). A wonderfully silly silver mustard pot, also in the form of an owl, comes with a spoon whose handle is shaped like a mouse. It's slightly macabre, but terribly Victorian (lot 196, $400 to $600).



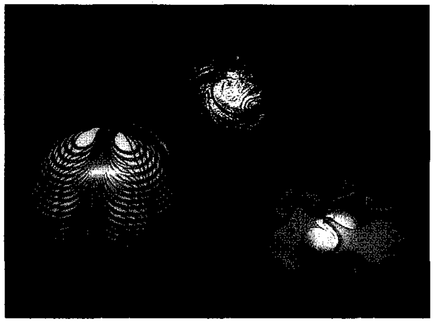
Hand-painted umbrella stand.

"Bangles, baubles, and bright shiny things" is the theme at Sotheby's Arcade Jewelry Sales, on December 7 and 8, which are a must for bargain hunters. The sale has just the kind of gems any woman would be thrilled to find stuffed in her stocking, ranging from $300 to $40,000. There are Victorian as well as Deco pieces, works from the forties, the fifties, and even the eighties. Signed pieces from Cartier, Tiffany, Van Cleef & Arpels, David Webb, and Buccellati are there, along with jeweled hair ornaments and gold bracelets.

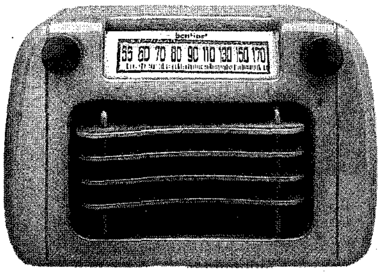
For fans of *The Thin Man:* Get the Nora Charles in your life her own little Asta—in this case, a platinum, diamond, and enamel terrier-shaped brooch (lot 355, $1,200 to $5,000). There are three platinum, gold, and diamond combs (lot 455, $5,000 to $7,000) from Black, Starr & Frost, circa 1920; an extraordinary pair of gold, platinum, and diamond earclips (lot 338, $1,200 to $1,500); and an extremely well priced 18K-gold-and-diamond brooch from Marchak, Paris (lot 366, $1,200 to $1,500). Even the Duchess of Windsor would have coveted the platinum bracelet with diamond charms (lot 369, $3,500 to $4,500), but don't overlook lot 370: a platinum wristwatch, circa 1915, embellished with diamonds and seed pearls ($2,000 to $3,000).

Along with a large selection of museum-quality pieces, there are many affordable small items at Christie's East in its sale of arts and crafts, Art Nouveau, and Art Deco on December 8. Given the current craze for retro *plastiques,* you may want to consider the Bakelite radio, circa 1947 (lot 318, $250 to $300), two fantastic Art Deco Bakelite ladies' compacts, and a porcelain powder box perfect for the aunt in Miami—Ohio or Florida (lot 113, $100 to $150). Collectors of Wiener Werkstätte shouldn't miss the jardiniere in the shape of a cat, designed by Louis Wain (lot 195, $700 to $900), or Josef Hoffman's metal flower basket, which has been repainted and is priced very reasonably (lot 305, $1,000 to $1,500).

There are quite a few Art Nouveau pieces, including bronze candlesticks, candelabra, clocks, lamps, picture frames, and other desk gear from the Tiffany Studios. I like especially the bronze address file, complete with its original roll of paper—a sort of Art Nouveau Rolodex (lot 240, $1,000 to $1,500). An original Bakelite box (lot 278) is priced from $300 to $500, and there's a great Mexican silver-and-stone bracelet by Los Castillos of Taxco that's clunky and expensive-looking (lot 282, $300 to $500).



Doyle's glass menagerie.



Radio days at Christie's.

If it's silver you're after, don't overlook the Art Nouveau pieces in lots 289 through 302 ($400 to $2,000), designed by WMF. Norman Bel Geddes's chrome-and-enamel soda spritzer is a throwback to Hollywood in the thirties (lot 314, $200 to $300), and Paul Frankl's metal clock is vintage 1929 (lot 315, $300 to $500). There's also a good selection of bronzes, like E. M. Sandoz's signed rabbit (lot 344, $800 to $1,200). And for Lalique lovers, the necklace with opal beads in the shape of ivy leaves is stunning (lot 461, $2,000 to $3,000).

My personal favorites are a group of perfume bottles from the twenties through the fifties. A bottle designed for Schiaparelli's Shocking is shaped like a dressmaker's figure; bottles designed for Coty are shaped like glass slippers.

For radio fanatics, admirers of Orson Welles, or anyone living in Grovers Mill, New Jersey, there's the original, 46-page script for the *War of the Worlds* broadcast. Sotheby's is selling the Howard Koch radio play on December 14 as part of its Fine Books, Manuscripts, and Original Drawings sale. The estimate is a hefty $25,000 to $35,000, but the script is signed by Koch and "heavily annotated by Welles and CBS censors and is the only copy to survive a police raid of the

Photographs: top, courtesy of Christie's; center and bottom, courtesy of William Doyle Galleries.

studio the evening of the broadcast in which all copies were confiscated.”

Disney's star lineup.

Toys, dolls, and trains take over Christie's East on December 14. There are Santas that dance and Santas that drive reindeer, and an assorted lot of Disney characters ($150 to $700).

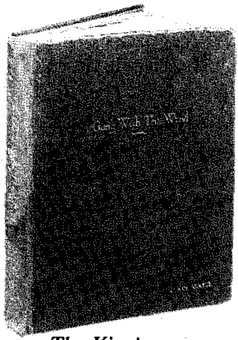
There's a Charlie Chaplin watch and book (lot 156, $200 to $300) and a Charlie McCarthy radio (lot 165, $400 to $600), two colorful Popeye tinplate games (lot 189, $80 to $120), and a twelve-volume set of *Buck Rogers Big Little Books* (lot 223, $500 to $700). There's even something from 1946 called an Atomic Pistol (lot 261, $300 to $400). And Tony Sarg, who designed balloons for Macy's Thanksgiving Day Parade, is represented by his 1933 Mickey Mouse marionette (lot 273, $700 to $900). However, the Marx tinplate all-mice band—a truly bizarre sight (lot 298, $500 to $600)—is my pick of the lot.

And if you think F.A.O. Schwarz is the only toy-train game in town, think again. Christie's has a marvelous collection of antique trains from Lionel, Bing, and Marklin. Lionel's Blue Comet is a standout (lot 350, $600 to $800), but the Hiawatha (lot 361, $1,200 to $1,500) is quite remarkable as well.

The hat worn by Margaret Hamilton as the Wicked Witch of the West (lot 499, $30,000 to $50,000) is only one of the Hollywood greats on sale at Sotheby's Collectors' Carrousel Sale, on December 16. Also included: Clark Gable's copy of the *Gone With the Wind* script (lot 497). The $3,000-to-$4,000 estimate seems pretty reasonable, considering it has all of Gable's handwritten notes. But the *pièce de résistance* is the piano from *Casablanca*—the one on which Sam played *As Time Goes By* (lot 502, $75,000 to $100,000).

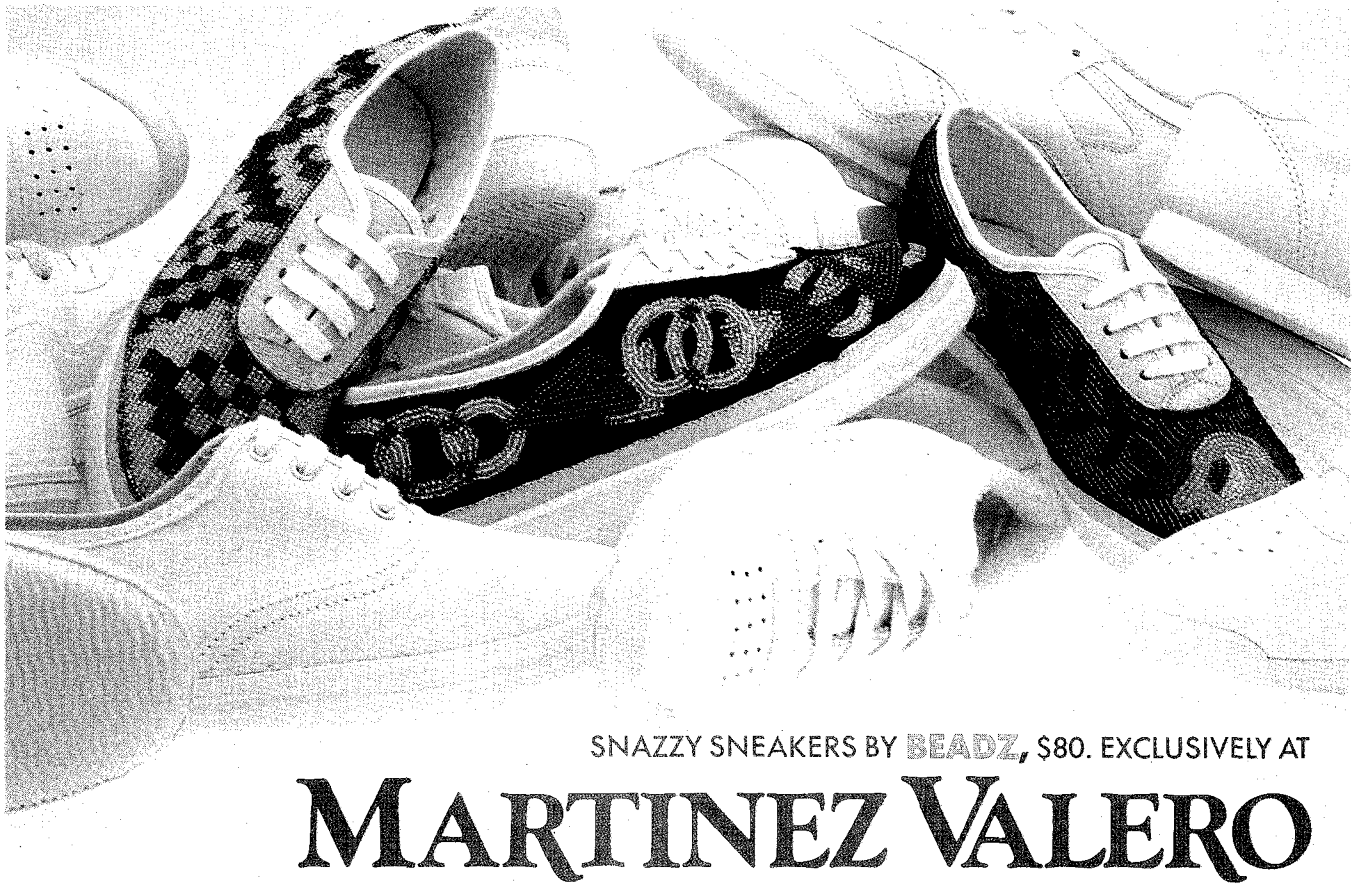
There are also toys, trains, and dollhouses galore, including a fifteen-room mansion (lot 173, $6,000 to $8,000). The Oklahoma wooden dollhouse from 1910 would make a perfect second home for the prairie doll in your collection (lot 70, $500 to $700).

Among other notables are a cast-iron Trimotor Airplane *America,* a replica of Admiral Byrd's famous aircraft (lot 278, $1,500 to $2,200), and a pair of Japanese friction-powered cars—one a red-and-black Edsel, the other a powder-blue Cadillac—perfect for the retro-minded child (lot 273, $800 to $900). But a horse-drawn “Broadway and 5th Avenue” omnibus from 1874 (lot 255, $4,000 to $6,000) is likely to be the star of the salesroom and fetch far more than its estimate.


The King's own copy.

Remember: These are sales for browsers as well as collectors and bidders. The staffs love what they do and are keen to talk about it—with the serious bidder as well as with those whose interest exceeds their income.

Photographs: left, courtesy of Christie's; bottom, ©Sotheby's.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CROSSOVER CHRISTMAS

". . .More Weill, a complete—and terrific—*Showboat,* theatrical Bernstein, a new-music stew from Kronos, a spellbinder by Pärt. . ."

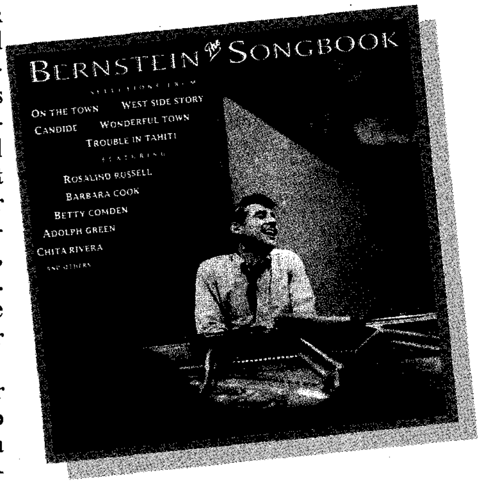
'TIS THE SEASON, AND THIS YEAR YOUR local record store is alive with the sound of crossover—discs containing a provocative mix of pop and classical ingredients that will, the industry fervently hopes, appeal to all tastes and become commercial blockbusters. When abused by uptight opera stars miscast in Broadway shows or by another tired variation on the what-if-Mozart-had-been-a-punk-rocker? theme, crossover means gimmicks and garbage. But when done right, the results can be refreshing, and here are some crossover schemes that really work.

I can think of no better role model for this sort of thing than **Kurt Weill,** who found ways to reach and entertain a broad-based audience without compromising his artistic vision, standards, or integrity. Nearly 40 years after his death, there are hopeful signs that the full range of his achievement may soon be represented on records, especially the many music-theater pieces he wrote for the German, French, and American stages.

KURT WEILL
THE SEVEN DEADLY SINS*
DIE SIEBEN TODSÜNDEN
LES SEPT PÉCHÉS CAPITAUX
JULIA MIGENES
LITTLE THREEPENNY MUSIC
KLEINE DREIGROSCHENMUSIK
PETITE MUSIQUE DE QUAT' SOUS
LONDON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS

Congenial challenge for a singer.

Two performances of *Mahagonny* have already been released on compact disc, a new one from Cologne (Capriccio 10 160/1) and the classic 1956 edition recorded in Hamburg (CBS M2K 77341). The latter version, gritty and biting, holds up well, even though Jenny's music had to be drastically altered to accommodate Lotte Lenya's inimitable voice. Capriccio's performance benefits from vivid digital sound and Anja Silja's superb Jenny, but the rest of the cast and conductor Jan Latham-König tend to be rather too soft on the piece. Until the perfect recording materializes, *Mahagonny* enthusiasts will just have to have both.

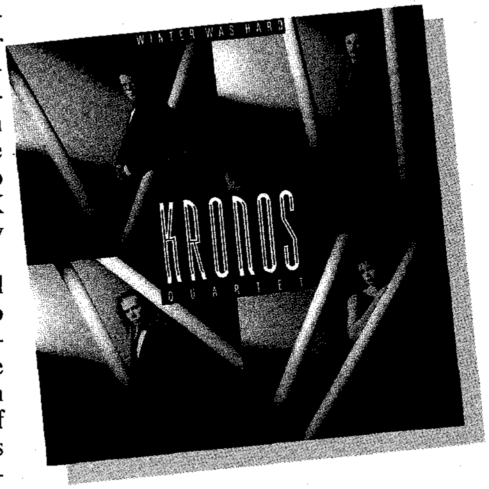


Original-cast hits.

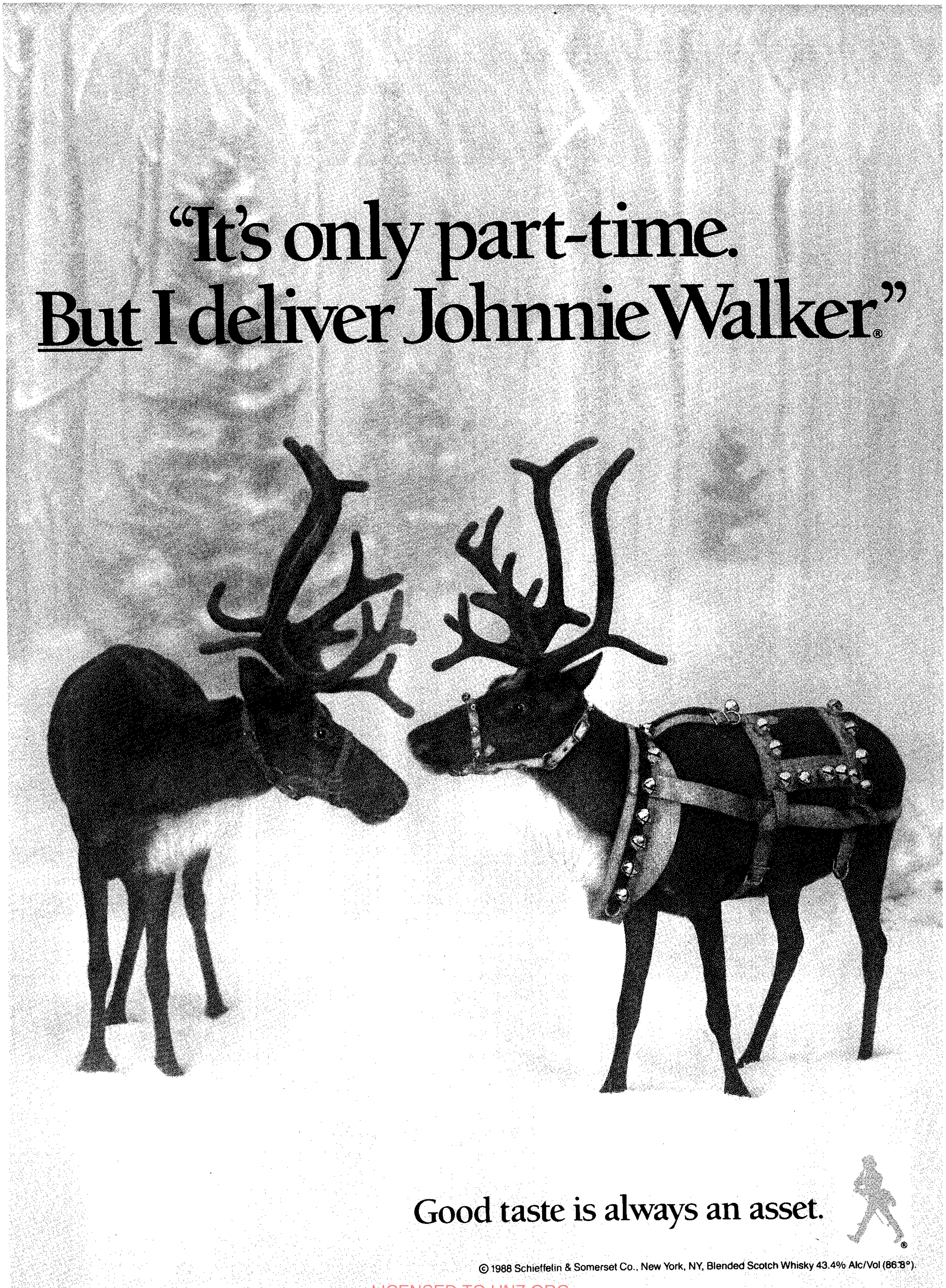
Weill's last collaboration with Bertolt Brecht was a ballet-with-song, *The Seven Deadly Sins,* an ambitious symphonic elaboration of the composer's popular-song style. It is also a tour de force for the singer, as she travels to seven American cities and confronts a delicious new sin in each one. Julia Migenes finds the vocal challenge a congenial one, and she is often startlingly effective, even if her interpretation seems too imitative of Lenya's (CBS MK 44529). Michael Tilson Thomas shapes the score with real love and understanding—it would be good to hear him conduct more Weill, perhaps a complete *Street Scene.* CBS once released excerpts from the original 1947 production of Weill's Broadway opera, a valuable collector's item that has been spruced up and made available once again (CBS MK 44668), but the full score desperately needs phonographic attention.

There are now a number of all-Weill recitals on disc. The obvious place to start would be the authoritative recordings of the composer's widow, and the sound of Lenya's whiskey contralto can be savored in a generous collection of American and German theater songs (CBS MK 42658). Teresa Stratas's indispensable Nonesuch records that explore the composer's lesser-known songs are now complemented by an enterprising selection from Steven Kimbrough (Arabesque Z6579). With his smooth baritone and appealingly natural manner, Kimbrough contrasts five rather austere lieder written in Weill's youth with several more outgoing ballads of his American years, most notably the moving Walt Whitman cycle. And keep an eye out for Ute Lemper, a German cabaret-type singer, who offers a comprehensive survey of Weilliana on a Bayer CD (BR 100 018). Lemper will soon be doing more of the same for London, which is launching an ambitious ten-year project to fill many gaps in the Weill discography, with priority going to the unrecorded stage works. Herbert Kegel and John Mauceri are slated to share the conducting duties, and soon we will have the first complete recordings, with Weill's original orchestrations and arrangements, of *Lady in the Dark, Street Scene, The Eternal Road, Die Bürgschaft, Der Protagonist, Der Zar lässt sich photographieren,* and *Marie Galante.*

The fad of reviving classic Broadway shows on records and decking them out with glamorous but absurdly inappropriate casts seems to have abated, but not before one company finally set an example and did it right. Everything you've heard about EMI's **Showboat** is true (CDS 7 49108 2)—it's terrific, and first-time listeners will surely be bowled over to discover the true stature of this landmark musical. The entire score is here,



Something new, something . . . newer.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including Kern's additions, revisions, and rejects; the cast, headed by Frederica Von Stade, Teresa Stratas, and Jerry Hadley, is irresistible; and conductor John McGlinn's scholarly knowledge of the piece is matched by his affection for every note. When the three and a half hours are up, you'll probably want to hear it all over again.

Today's king of crossover is indisputably **Leonard Bernstein,** although as a composer he has always seemed most comfortably himself when writing for the theater. Except for one selection, *The Bernstein Songbook* (CBS MK 44760) is a potpourri of reissued material, choice items from CBS's catalogue of original-cast recordings: *On the Town, Peter Pan, Trouble in Tahiti, Candide, Wonderful Town, West Side Story,* and *Mass.* The encore comes from Bernstein's greatest flop, *1600 Pennsylvania Avenue:* "Take Care of This House," touchingly sung by Frederica Von Stade, which has survived to become an unofficial national anthem among show people. Bernstein the composer is more likely to be remembered for the irrepressibly joyous music on this disc than for his more self-consciously labored concert scores.

The **Kronos Quartet** crosses over by marketing itself as a pop group and playing a spicy new-music stew that contains a little bit of everything, from Elliott Carter to Jimi Hendrix. Kronos got hot a few years ago, and remains so today, possibly the most in-demand string quartet in the business. Its new record (Nonesuch 79181) makes it perfectly clear why, even to those who may be turned off by the group's carefully groomed hip image: Each piece is a fresh adventure, and the performances are stupendous. As with most pop records, there is nary a word on the music or composers to instruct, predispose, or distract listeners. Such a blatant refusal to supply basic information also enrages some people, but Kronos apparently wants its fans to feel free to use the sounds on this disc in any way they please.

The album opens with the title cut, a tiny choral piece called *Winter Was Hard,* by the Finnish composer Aulis Sallinen, who should know about such things. Then Kronos takes over on its own: *Half-Wolf Dances Mad in Moonlight,* by Terry Riley, the granddaddy of minimalism; Arvo Pärt's monkishly reflective *Fratres;* a golden oldie, Anton Webern's epigrammatic *Six Bagatelles; Forbidden Fruit,* a frenzied mélange of musical *objets trouvés* gathered by John Zorn; two saucy vignettes, *Bella by Barlight* (John Lurie) and *Four, for Tango* (Astor Piazzolla); the brooding Quartet No. 3 by Soviet composer Alfred Schnittke; Samuel Barber's greatest hit, *Adagio for Strings;* and, as an encore, the sound of an icy wind, a door banging shut, and a voice saying, "Thank you." Winter probably will be hard, but Kronos's new record aims to keep the temperature indoors a bit warmer.

An Estonian-born composer in his fifties and living in Berlin, **Arvo Pärt** has always been a Kronos favorite, and his work is fast becoming popular with young listeners, even those not necessarily interested in classical music. Hard to classify, Pärt's scores are minimal in the sense that they develop small bits of tonal information over an extended period of time, but their emotional impact is far more profound and intense than the facile superficialities of Glass, Reich, and Adams. One explanation is surely Pärt's own fervent spiritual values, and another could be the ingenious ways he re-creates the sounds and textures of medieval polyphony in a contemporary context. All this makes a spellbinding effect in *Passio,* a 70-minute setting, in Latin, of Christ's Passion as related in *The Gospel According to St. John,* radiantly sung by the Hilliard Ensemble (ECM 1370).

Spiritual concerns are also important to **Peter Maxwell Davies,** but his lighter side dominates *A Celebration of Scotland,* featuring the composer conducting the Scottish Chamber Orchestra (Unicorn-Kanchana DKP 9070). The nine pieces describe a variety of scenes from contemporary Scottish life, leading off with a work that is already a hit on the orchestral pops circuit: *An Orkney Wedding, With Sunrise*—an exuberant picture postcard of actual nuptials, complete with too much to drink and a bagpipe finale. Other charmers include *Seven Songs Home,* a choral piece depicting an hour in a boy's life as he makes his way home from school; a hilarious orchestral sketch of the local postman, *Jimmack the Postie;* and a tasty collection of Renaissance Scottish dances.

In Vienna, crossover has always meant just one thing: the Strauss family. On the first day of each new year, the city revels in Strauss, and the 1987 concert by the Vienna Philharmonic—waltzes, polkas, and overtures led by **Herbert von Karajan** with Kathleen Battle singing *Voices of Spring*—was recorded live by Deutsche Grammophon (419 616). The fragility of Karajan's health at the time may account for the lack of fizz, but it could also explain the serenity and floating precision of these performances—definitely Strauss *in excelsis.* ■

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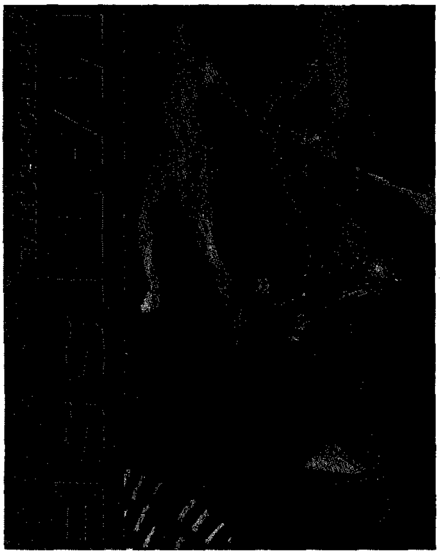
Art/Kay Larson

THE PRINTED PICTURE

"...Since the Man Ray show anticipating his centennial won't be coming to New York, the written word is the best avenue..."

IF THE BEST GIFTS BEGIN WITH THOSE YOU give yourself, then in this season of art books, the place to start is with **Man Ray: American Artist** (Clarkson N. Potter; $25), journalist-poet Neil Baldwin's elegantly readable account of an artist who has too often seemed a cipher of Surrealism. It should be sampled simultaneously with **Self-Portrait** (New York Graphic Society; $35), Man Ray's well-illustrated 1963 life story, presented with a natural writer's grace and ease.

Self-Portrait is actually the smoother and more entertaining book, but artists should never get the last word on their own careers. Man Ray's took him from Brooklyn, where he was raised Emmanuel Radinski, to Paris and Hollywood, amid a cloud of famous artists and writers, including his devoted friend, the charming refusenik, Marcel Duchamp. Paris from the inside out—kinky sex, a silver collar for a friend's slavish wife, fashionable female heartbreakers—turns Man Ray's story into one of the best of artists' literary ventures. Baldwin's book helps you find out what else really happened. Both books usher in a major show this month at the National Museum of American Art in Washington, D.C., anticipating the centennial in 1990 of Man Ray's birth. Since the exhibition won't be coming to New York, and since Man Ray doesn't reveal himself in his work, the written word is the best avenue.



Matisse observed.

Then on to the gorgeous-art-book category: As certain painters become big-ticket names at the auction houses, in exhibition halls, and in bookstores, they become more of a marketing challenge. How to muster anything new into another five-pound book about Manet, Matisse, or Cézanne? The answer, devised by Hugh Lauter Levin Associates in recent seasons (with books on Gauguin, Van Gogh, and Monet), has proved fruitful enough to be reused this year.

Here's the tactic: The artist's most photogenic pictures are sprinkled among observations by contemporaries and later commentators. These mix-and-match quotations come from enemies as well as friends, from casual observers as well as the toughest minds. You are thrown back into the storm of opinion that illuminated some reputations and destroyed others. The critical process has not been tamed by being subjected to the viewpoint of a modern writer.

This uproar works best in **Matisse: A Retrospective** ($75); the editor, Jack Flam, presents the contention raging around this master who seems so unshakably and obviously great. He has included, for instance, the writings of some of those gadfly journalists you hear about but rarely read, who waffle in a way instantly recognizable as that of professional cynics who believe in their right to scold. Flam's own eminent first volume on Matisse was published in 1986 and got less attention than it should have. His virtuosity is evident in this handsome book, which is punchier than its coffee-table format might suggest.

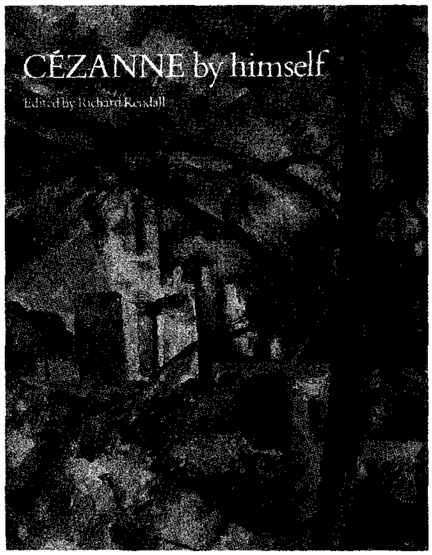
Manet reconsidered.

In **Manet: A Retrospective** ($75), the editor, T. A. Gronberg, an English art historian, has created an elegiac volume concerned less with the fury of the times than with testimonials. There are good stories: Proust tells of Manet's argument with a studio model who would strike exaggerated poses, claiming that he had sent many artists to Rome as Beaux-Arts prizewinners. Manet replied, "We are not in Rome and we have no desire to go there. We are in Paris: and that is where we should stay."

A somewhat different tactic serves **Cézanne by himself** (New York Graphic Society/Little, Brown; $50), a compilation of letters in which the artist is seen preoccupied with daily details. The intimate format reveals Cézanne's famous anxiety, which approaches the pathetic, as does his desire to be left alone, with its component of sexual shyness and frustration. "I curse the Geffroys and the few characters who, for the sake of writing an article for 50 francs, have drawn the attention of the public to me," he complains. His confrontations with supporters and enemies are of a piece with his "weak" nervous system and hypochondriacal fussiness. For a suggestion of the violence and sexuality that repeatedly broke through Cézanne's iron composure, turning his painting into something consciously brutal, add **Cézanne: The Early Years 1859–1872**, by Lawrence Gowing and other contributors (Harry N. Abrams; $37.50), which accompanies the exhibition of the same name.

Otherwise, nineteenth-century Paris is still the draw. **Zola: Photographer** (Seaver Books; $29.95) includes text by his grandson, François Emile-Zola, describing the great writer's complicated life, which included a free-love family. Zola liked to play with photography, and these pictures, assembled by French art director Massin, are of anecdotal interest. For more context on this period, there is a teatime journey through **The Studios of Paris** (Yale University Press; $39.95), by the English art historian John Milner, which finally breaks down under the quantity of information it has to deliver and the writer's feeling he has to deliver all of it.

A cabinet of curiosities (and marvels, too) disgorges its contents in **Treasures of the New York Public Library** (Abrams; $60), a book unexpectedly eclectic and amusing. The library is, of course, the fourth largest in this country and the seventh in the world, and this book honors it at a time when its public and private support is cresting. Most of the collection's magnificence is impossible to get at, so this is a kind of seduction by peculiar things: a tiny Bible bound in its own pouch so it could hang from a monk's belt; the letter in which Columbus announced his discovery of the New World, printed in nine editions in 1493; Blaise Cendrars's book of poetry illustrated by Sonia Delaunay.



Private Cézanne.

Also note a gilt repackaging of **The Altarpiece in Renaissance Italy** (Cambridge University Press; $75 through December 31, $90 afterward), an essay published in the 1890s by the German scholar Jacob Burckhardt, who had the great advantage of knowing his way around the churches of central and northern Italy though the disadvantage of seeing what he saw as a succession of formal distinctions. The editor and translator, Peter Humfrey, has retained the Teutonic stiffness of the text, but the pictures are as glorious as any the Renaissance could produce. Not much lighter or less formalist, **Poussin: The Early Years in Rome** (Hudson Hills Press; $65), by Konrad Oberhuber, is still compensation for those of us who had to miss the show at the Kimbell Art Museum.

Away from the lectern, the spitballs fly in **That's all Folks!: The Art of Warner**

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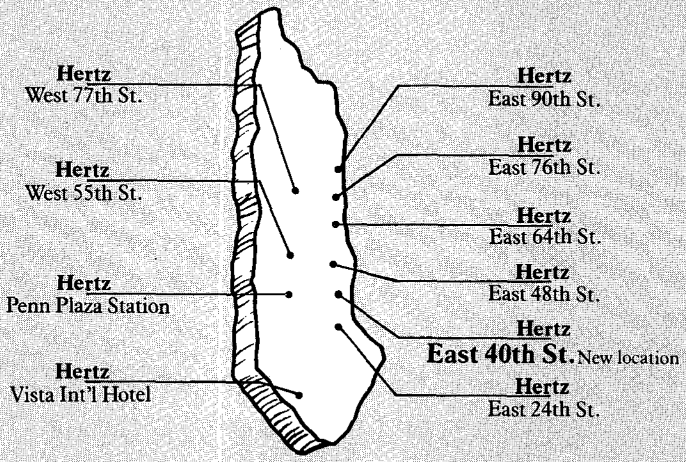

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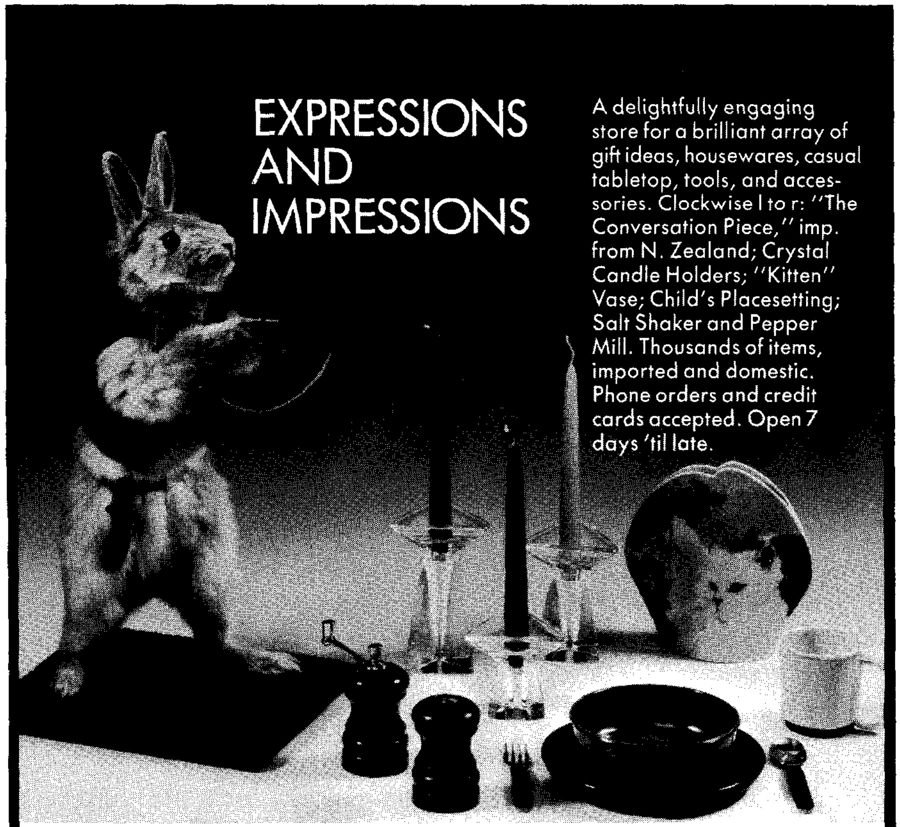

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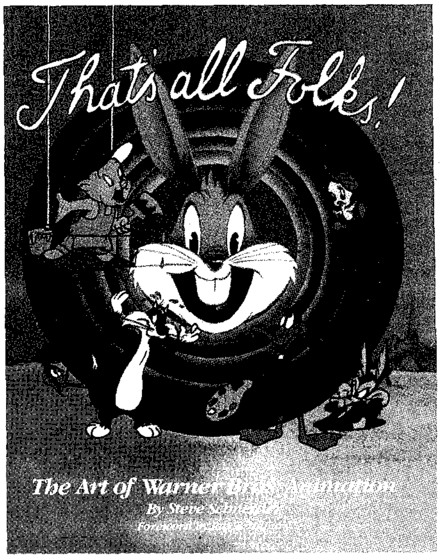
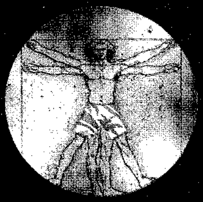
Bros. Animation (Henry Holt and Company; $39.95). Steve Schneider, the man behind the 1985 Warner Bros. exhibition at the Museum of Modern Art, approaches these "maniac moral fables," as Ray Bradbury calls them, with intelligence and justifiable respect. The best of the classic cartoons celebrate the exuberant anarchy of an earlier, more unfettered, less mean-spirited America. Wonderful dirty tricks came from animators whose appreciation of the nuttiness of human motivations was frequently worthy of the great storytellers. Says Schneider, "If the Warner cartoons are chockablock with gags and good-natured mayhem, it's because, according to all parties concerned, the studio itself was much the same way. . . . One studio employee rigged a system whereby little lights would go on at the cartoonists' desks to signal when the boss came in, but the artists used this cue to *stop* working and *start* shining their shoes."

And the prize for far-out: **The Home Planet** (Addison-Wesley; $39.95) presents a staggeringly beautiful set of supra-atmospheric photographs edited by Kevin Kelley for the Association of Space Explorers. The earth, seen from space, is a place of meaningful pattern and amazing loveliness, like the view from an airplane window but higher, wider, better. Images of the snow-dusted Himalayas, the improbable reds and pinks of the desert, dunes driven into parallel lines by the wind, the sun golden on the arc of the ocean are accompanied by reverential (but eventually repetitious) remembrances of the world's spacewalkers, who try hard to convey an unconveyable depth of feeling for this fragile planet. Paired with Eliot Porter's retrospective, **The West** (New York Graphic Society/Little, Brown; $60), a book about natural beauty on the ground, it is a perfect fireside indulgence. ▬



Bugs and company.

No matter what you're looking for in a car...



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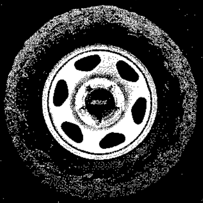

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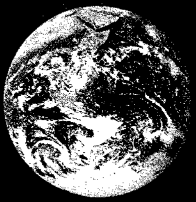

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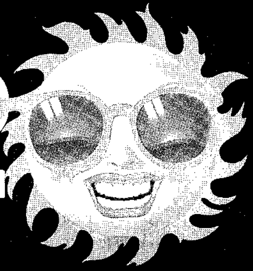

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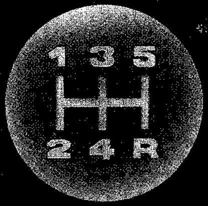
It's smart.



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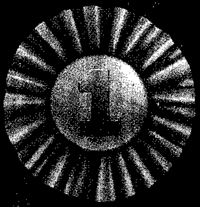
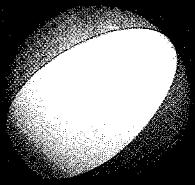
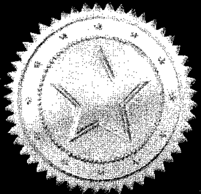


It's first-rate.



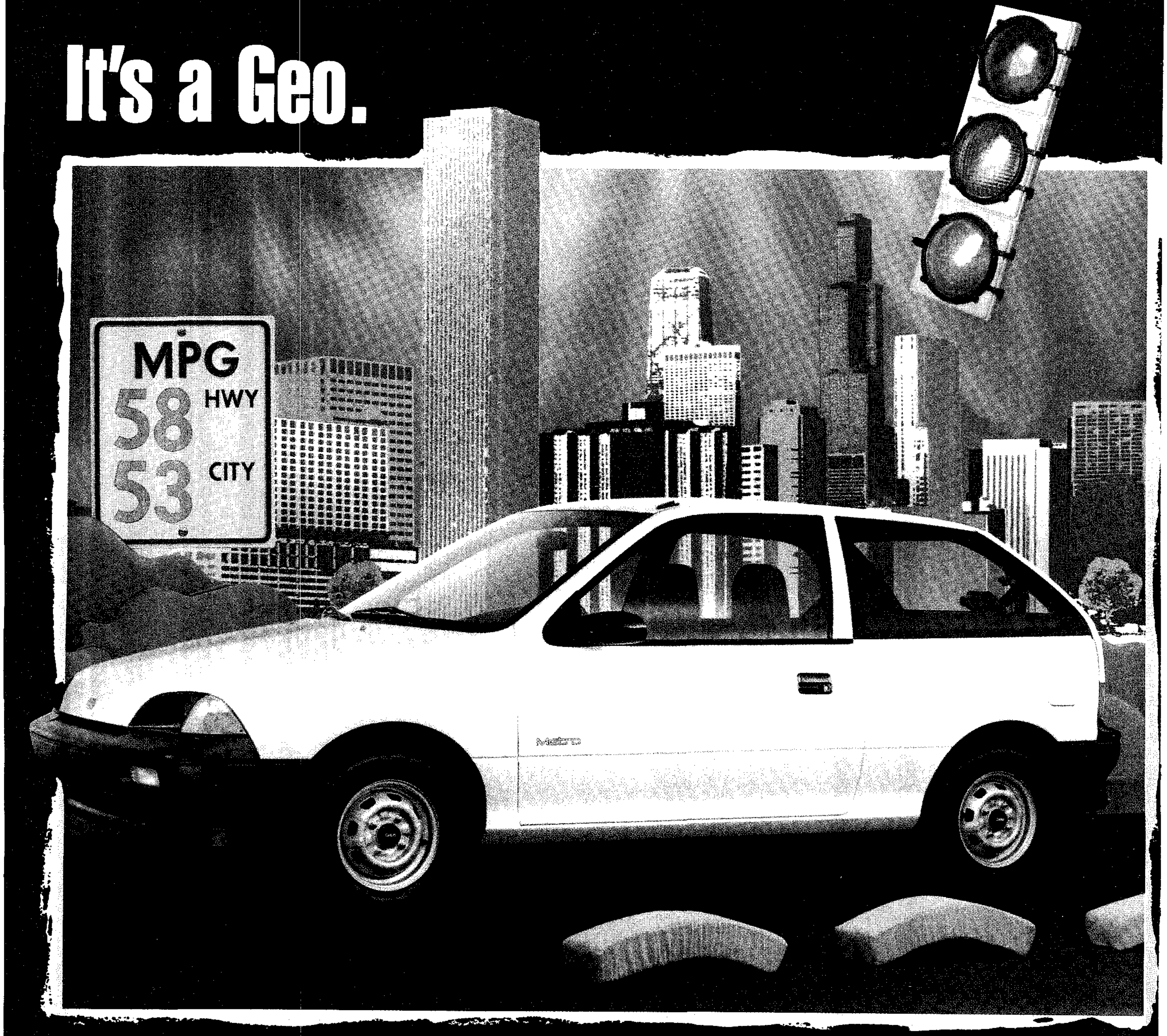
It's fun.

It's stingy.



It's protected.

It's a Geo.



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Children's Books/Julie Baumgold

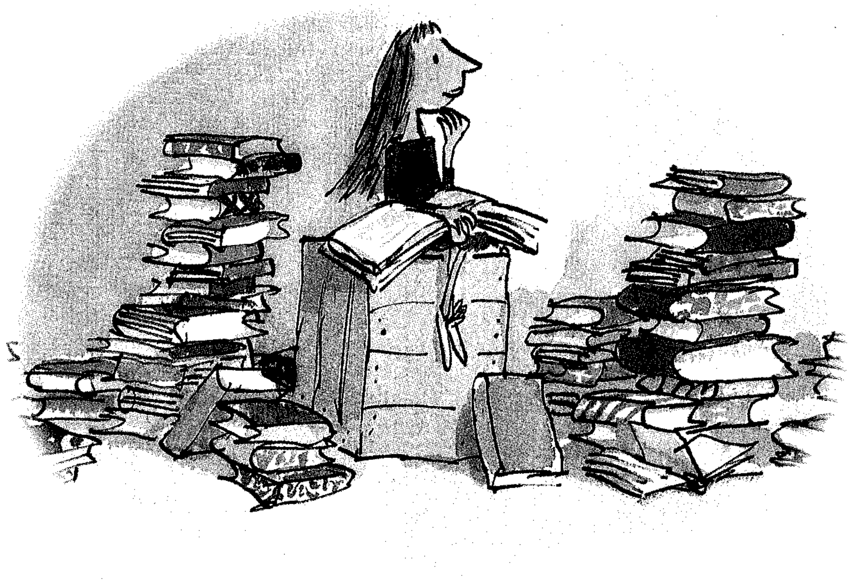
THERE'S NO PLACE LIKE . . .

"... William Steig has written another treasure, *Spinky Sulks,* one to read when the snarls come out and the door slams..."

HOME. I LOOK AT AN AMAZING FIVE-FOOT tower of this season's children's books and know what they are mostly about. Home. Getting lost and losing home. Being chucked into the woods with a morsel of cake. Finding home. Changing homes. The pleasures and oppressions of home. But feel assured no other experience of human juvenile life has been neglected. Each has its very own $13.95 hardcover book. This means everything from a boardbook shaped like pliers to shrink-wrapped books with tiny "pinch" dolls clinging like growths to their sides to books attached, like afterthoughts, to tapes by famous actors between roles. There is a book with an electronic keyboard to play Mozart and books packaged to look like videocassettes. In they came—kings with toothaches, cool boys on straw bicycles, bears with aprons, grandmas sweet, grumpy, and dead, migrating maraschino cherries, and every single species of anthropomorphic critter imaginable.

After the third book—**Smudge** (Abbeville Press; $12.95), **Lulu and the Flying Babies** (Knopf; $9.95), **The Incredible Painting of Felix Clousseau** (Farrar, Straus and Giroux; $13.95)—characters leaving paintings no longer engaged me quite so much; nor did talking chickens, cooking elephants, or highborn Chinese rats. Because of time and taste, I eliminated all pop-up books, and, I'm afraid, I put most of the longer little chapter doggies dealing with fourth-grade torment to one side. There were reams of harmless illustrated books that could be read in five or six pleasant minutes and were not about to change the course of any five-year-old brain. Though I succumbed to some, for $13.95 plus I expect whatever it is that makes a child want to read or hear the book again, to remember it and seek it out another day. Otherwise, it's so much better to go to a library and find last year's marvelous book *The Magic Room,* by Scott Spencer, or take out a George Macdonald or Rumer Godden.

I brought to this bright tower of books certain hopes and prejudices acquired in seven years of reading aloud—a bias toward whimsy, old fairy tales, Oz, mystery, and tales of bold and rather naughty children with sly minds using wit and courage to find "home," the theme from **Cathedral Mouse,** by Kay Chorao (E.P. Dutton; $12.95), to the omnipresent *Dear Mili.*



Quentin Blake illustrates Roald Dahl's inspired Matilda.

IF I COULD BUY ONLY FOUR CHILDREN'S books this season, I'd choose **Matilda,** by Roald Dahl (Viking Kestrel; $13.95), **Spinky Sulks,** by William Steig (Farrar, Straus and Giroux; $13.95), Carl Sandburg's **Rootabaga Stories** (Harcourt Brace Jovanovich; $18.95), and **The Victorian Fairy Tale Book,** edited by Michael Patrick Hearn (Pantheon; $19.95). It would be hard for the older child to do better than the classic reading list that the four-year-old genius Matilda assembles on page 18 of Dahl's book.

"Spinky came charging out of the house and flung himself on the grass." How could a book that begins like this be anything but wonderful? Spinky is the story of a little boy's monumental bad mood. Spinky sulks; he folds his arms and glowers, and his brows come way down. He takes to his hammock and one arm "hung down like a noodle." Who else but Steig writes like this? Who else draws like this! Spinky drapes himself mournfully over railings and cellar doors because he is misunderstood. He lies around "like a pile of laundry" as his family and friends grovel and abase themselves before his dark scowl. His mother brings him love, warm wrappings, crullers, and tomato soup. His father tells him he is "one of the most popular of the three children." He ignores a circus parade, his favorite grandmother, the clown his family hires to cheer him up. Then, finally, Spinky snaps out of it and reconciles, but he keeps his dignity. Steig, whose language is unsurpassed, has written and drawn another treasure, and one to read when the snarls come out and the door slams.

CARL SANDBURG'S *Rootabaga Stories,* ILlustrated by Michael Hague, was new to me. The stories are a little double-talky and jabberwocky and very peculiar. These are the fairy tales Sandburg told his daughters, and they are not for every child. But, for a rambling child, a child who likes very short stories full of silly names and nonsense, they are just the thing. This child will have a good time with the corn fairies sitting sewing on a cool night and laughing the laugh that comes out of their mouths like thin gold frost, the man with two blue rats on his shoulders, characters like Bevo the Hike, Bimbo the Snip, Spink, and Skabootch. These tales have an *Oz*-like quality and the charm, without sugar, of the Raggedy Ann stories. A poet is writing here, and so there are Spoon Lickers and Choco-

Illustration © Quentin Blake, 1988.

"...It's a long and luxurious journey through the *Victorian Fairy Tale Book*, by Ruskin, Browning, Dickens, Thackeray..."

late Chins, the Blue Wind Boy and those corn fairies wearing "their wristlets of white morning glories" and singing "soft songs that go pla-sizzy, pla-sizzy."

It's a long and luxurious journey through the *Victorian Fairy Tale Book*, by John Ruskin, Robert Browning, Charles Dickens, William Thackeray, George Macdonald, and Ford Madox Ford. In parts they are a bit heavy going for the contemporary child, with their old language and long, archaically cadenced sentences. But here is Yeats's poem "Come away, O human child!/To the woods and waters wild/With a fairy, hand in hand,/For the world's more full of weeping than you can understand." And here, too, is Oscar Wilde's rather charged story "The Selfish Giant."

THIS YEAR, I FOUND NO ONE OUTSTANDING holiday book, but among those I liked were Peter Spier's **Christmas!** (Doubleday), which is wordless but says much and comes out in paper for a modest $6.95. **The Gift of the Magi,** by O. Henry, has been reissued in a box by Simon and Schuster and, while the writing is cruder and more dated than one remembers, and it may be difficult for the younger child, its moral is still apt for the children of a selfish generation. For the young, **Who Is Coming to Our House?**, by Joseph Slate (Putnam; $13.95), tells of the animals' preparing for the arrival of Jesus.

Matilda, by Roald Dahl, is a story about a shining intelligence. It has Dahl's usual brilliant cast of villainous, child-loathing grown-ups and the one or two saintly adult figures he permits himself. In the black Dahl canon, it reminds me of *The Witches* and *The Twits,* with, as always, the properly fierce Quentin Blake illustrations. Matilda is a genius. She is born to a vile, crooked father and a moronic mother. Matilda teaches herself to read and, at four, walks to the library. After reading her way through all the children's books, she begins *Great Expectations.* In school, because her brain is not being used, it begins to boil, her eyes feel hot, power shoots from them, and she moves objects by telekinesis. Matilda has her minor revenge on the parents who treat her "like a scab" and on her headmistress, the large, dread, stormily brutal Miss Trunchbull. She is saved by her mind and her angelic teacher, Miss Honey. Dahl is the supreme master of modern children's books, and the adult who reads them never feels his eyes drifting closed.

I don't know why English children's books always seem a little better than the rest, but they do. In the animal genre, there is James Herriot's **Blossom Comes Home** (St. Martin's Press; $10.95). Blossom, too old to support herself, is sent off to market, but she breaks free and leaves the village to return home. This is James Herriot's Yorkshire: He makes you feel the heavy inevitability of the cow's belonging to one place. It is refreshing to see a cow that looks like a bony old cow and doesn't talk or wear trousers. Among the animals (stuffed) I liked was the one in **Felix & Alexander,** by Terry Denton (Houghton Mifflin; $13.95), in which a little boy gets lost and is found by his toy dog as the pink pebbles of its stuffing, glowing in the moonlight, lead them home. **The First Dog,** by Jan Brett (Harcourt Brace Jovanovich; $13.95), tells how a paleo-wolf became the first dog in cave days. There's still nothing better to be said about that other creature than T. S. Eliot did in *Old Possum's Book of Practical Cats,* but I also like **Catwings,** by Ursula K. LeGuin (Orchard Books; $10.95). **Winter Harvest,** by Jane Chelsea Aragon (Little, Brown; $14.95), though very slight, is a kind book about people who would rather feed hungry deer than shoot them.

Sulking Spinky.

THERE IS SOMETHING ALL TOO familiar about the already best-selling **Dear Mili,** by Wilhelm Grimm, illustrated by Maurice Sendak (Farrar, Straus and Giroux; $16.95). The illustrations are reminiscent of Sendak's work in *Outside Over There* (Mili=Ida) and the story, much touted as a new discovery in the *oeuvre* Grimm, seems, in fact, to be borrowed from himself. In *Dear Mili,* Grimm was writing a letter to a girl whose mother had died, and he seems to have combined two of the Grimm legends—"St. Joseph in the Forest" and "The Rosebud"—to make up the story he tells here. But *Dear Mili* is far more than a case of two artists, Grimm and Sendak, perhaps stealing from themselves. *Dear Mili* is a horrible story, the ultimate "home" nightmare. A war begins, and Mili's mother sends her into the woods with a bit of cake. Thirty years later, Mili finds her way home, lies down with her mother to sleep, and both of them promptly die. Of course, there is a sop. They are off to join St. Joseph, but oooh, through what a Freudian jungle. Just what comes out between these pastel lines? This morbid story is all the more troubling because the pictures are so lush and seductive, I have seen a child claw at the page to see the next one. What does this story say? Is it a Christ parable? Lordy, I don't know. It seems to say that if you sleep with your mom, you will die. But death is good. It's all right to waste half your life and have 30 years pass like three days. It glorifies an incomplete life. And what are all those guardian angels and twins? Perhaps this story consoled Mili, but it bothers me.

AMONG THE REISSUED CLASSICS: I WAS disappointed by the new **Alice** (Knopf; $19.95), illustrated by the usually wonderful Anthony Browne, the master of pig faces (*Piggybook*). Here, as usual, he does peerless English pigs, but his Alice is plain and charmless. There is a new and brownish **Adventures of Pinocchio,** realistically drawn and stunning, by Roberto Innocenti (Knopf; $18.95).

The Prince and the Golden Ax, by Deborah Nourse Lattimore (Harper & Row; $12.95), is the gorgeously illustrated, skillfully told Minoan crypto-legend of a mortal meeting the challenge of his own pride and a goddess's wrath as he learns the folly of human defiance. I also liked Barbara Cooney's **Island Boy** (Viking Kestrel; $14.95), a book about the continuity of life and family on an island in Maine. It, too, is about going home, life, death, the renewal of generations. Mirandy, a young girl in the rural South, wants to dance with Brother Wind, but she must catch him first. This story of girlish grit, **Mirandy and Brother Wind,** by Patricia C. McKissack (Knopf; $12.95), has powerful illustrations, especially of the big blue wind.

Find Waldo Now, by Martin Handford (Little, Brown; $10.95), is a book with a gimmick, but totally delightful. It is fun finding the miniature figure of Waldo, with his stacks of books, somewhere among thousands of ancient Egyptians, cavemen, Vikings, Aztecs, and Parisians.

First Things First: A Baby's Companion, by Charlotte Voake (Toy Street Books/Little, Brown; $12.95), is one of the best baby books of knowledge I have seen. It is an appealing and painless way to teach things.

One obvious, much-promoted choice to pass up is **Two Bad Ants,** by Chris Van Allsburg (Houghton Mifflin; $15.95), which is dark-paletted and gloomy, with much of the murk but little of the mystery of Van Allsburg's earlier, haunting *Polar Express.* The two ants go through utter ant hell to find their way back... home. ■

Illustration by William Steig.

The Insatiable Critic/Gael Greene

CHARLES IN CHARGE

"...Charles Palmer takes to the range at Aureole in his own glowing nimbus of fame. He fields the season's hottest meal ticket..."

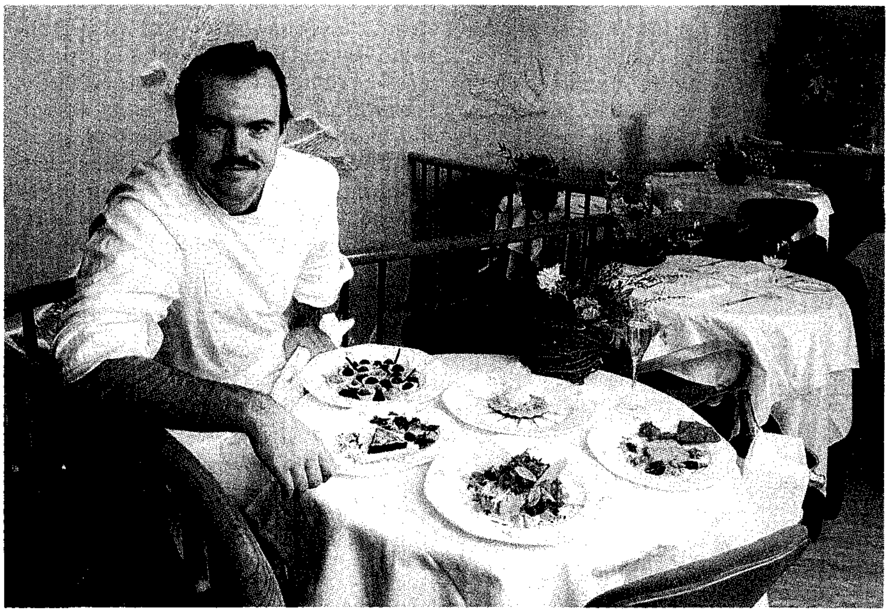
CLOSELY WATCHED DEBUTS CAN ANImate, inspire, fluster, even stun. But for chef Charles Palmer, there can be no whisking in the shadows, timid and unknown, yearning to be discovered. Palmer takes to the range at the new **Aureole** in his own glowing nimbus of fame. Can it be that the weight of so many laurels has the onetime high-school fullback slightly muscle-bound? Or is it just too soon to judge? Never mind. He already fields the season's hottest meal ticket.

How do I know the brawny, 29-year-old Palmer—only a decade away from being "a typical high-school derelict" in Smyrna, upstate—is exceptionally gifted? I don't. I've only read it, learned secondhand of his fetish for pure essences, his contempt for baby vegetables and edible flowers, his scorn for the lowly catfish and squab that isn't boned. No argument from me. In my only River Café outing when Palmer was in residence, I found his cooking complex, sometimes delicious, often overwrought. And that's how it's been at Aureole, the kitchen erratic and quirky, now and then overcooking, underseasoning—after just three weeks at full throttle, still green.

From the street, the giant sweep of glass that exposes the townhouse is stunning behind the small garden of narcissus with topiary sheep and rabbits and an enthusiasm of decorative kale. And there is elegance in the maître d's woven-wood desk, the pearwood bar, the dramatic explosions of flowers in twisted-twig baskets, and the greenhouse that, in summer, will lead to the garden. Partners Nicola Kotsoni and Steve Tzolis have plunked a fortune (from their success at Il Cantinori and Periyali) into this dream.

So it's probably unkind to say that the plaster reliefs of swans, turtles, frogs, roosters, and one baleful cow staring at you head-on, echoed on the ceiling in quilting, are graceless... even silly. It's a definite statement—something between Walt Disney and Noah's ark. You may actually love it. Some people like plaster-of-Paris flamingos on their front lawns.

And the serving-staff costumes—dress shirts, tapestry weskits, and chinos—aren't worth a carp. The waiters don't have to dress. Neither do you. But the dim stares are worrisome, as if a few of the crew can't remember what to do next.



CREATING A STIR: *Chef Palmer in his new, "classy but casual" restaurant.*

And tonight, about a third of the stemware has crashed to the bare wood floor. It can't be easy whipping things into instant perfection, with all the saints and monsters of the food world traipsing through the place, sipping and switching plates, muttering and waving at one another. Our waiter dances attendance. We are already sampling entrées, but in a far corner of the room, bleak and bare (is this where they ran out of money and swans?), friends who arrived before we did have not yet seen an appetizer.

All of this might be swiftly forgiven at preview prices, or if the food on these lovely Wedgwood plates were consistently fabulous. But at $45 (coffee included, espresso extra), the prix fixe is none too casual, and in three outings, we never spend less than $150 for two (lunch à la carte).

Once the kitchen is at peak performance, Manhattan's affluent will not complain. The rolls are wonderfully chewy, religiously replenished. The chef's offering arrives with the menu: delicate canapés or small slices of terrine, sweetbread and rabbit or perhaps monkfish, that may or may not be overwhelmed in a haze of sesame. The menu, printed in-house, can change with just twenty minutes' warning, reflecting the market or Palmer's whim, and it's sophisticated, appealing. Irresistible desserts are followed by Aureole's own chocolates and cookies.

A dozen years ago, such ambition would have been dazzling. Today, pampered New Yorkers are suspicious of fancy. If it's fancy, it had better be good. And at the moment, the kitchen is still shaky. Ginger-cured salmon seems greasy and bland. I wouldn't swear that's warm skate in this pitiful salad: It tastes like shreds of corduroy. One evening, the ravioli of smoked grouper strewn with porcini is pleasant enough. Next time, the dish is listless—no taste of smoke at all. And the wonderfully intense broth of an autumn soup is marred by undercooked potatoes and ungainly cuts of dried-out partridge. For my taste, salmon, red snapper, and halibut are overdone, though an oak-smoked-shrimp garnish is the best thing to happen to a shrimp this season. Tonight's mallard is a vapid bird, and while I like the toss of gizzard confit, bacon, leek, and carrot, someone needs a course in remedial spaetzle. (André Soltner at Lutèce would graciously oblige.)

If I'd rushed to judgment after a second visit, this story would be grim. Tonight, nothing works except for a few garnishes: luscious little potato dump-

Photograph by Erica Lansner/Photoreporters.

“. . .The plaster reliefs of swans, frogs, and sheep are a definite statement, something between Walt Disney and Noah’s ark. . .”

lings with the sad skate salad, an intricate terrine of smoked capon and foie gras with a glaze of wild-mushroom “vinaigrette,” the leek-wrapped monkfish-and-sweetbread terrine, and lusty ham-flecked white beans under an entrée of flabby sweetbreads.

Happily, one week later, the kitchen has wound up a few notches. Flavors strike an anvil chorus. I’m full of hope again, cheered by lovely sea scallops sandwiched in crunchy potato crusts on a puddle of olive oil tinged with citrus juices, a zesty trio of terrines, and braised baby chicken with orzo in a wild-mushroom broth. “Saddle” of monkfish is roasted to perfection with sweet garlic cloves and a crisp potato tart. Even the sweetbreads have more character. There’s not much to be said for insipid veal medallions, but everything around them is lively: artichoke ragout with olives and heavenly scalloped potatoes. Unremarkable grilled filet mignon is graced by a splendid tartlet of eggplant and potato.

High kicks at dessert time do blur the slings of neglect or disappointment. As America’s homegrown chefs mature and blossom, so do the pastry cooks. Given the nomadic bent of cooks today, it’s not surprising that I’ve tasted warm caramelized banana on a pecan-cookie crust in three different restaurants this week. Here, under the gifted hand of Gerry Hayden, it comes with rich banana ice cream. Hayden, who worked with Palmer at the River Café, is playful, too. His bittersweet-chocolate timbale wears a Tomwolfean collar and a natty striped-chocolate lid beside a dribble of cream and three chocolate truffles. Tangy lemon-curd tart is served with grapefruit sorbet, gritty with ice, but ice creams are rich and smooth. Caramelized hazelnuts adorn a frozen praline mousse. Raspberry financier is a rich, almondy cake with almond cream. And “a tasting of mocha” unites coffee crème brûlée, double-espresso ice cream, and mocha-spiked tirami su. Since too much of a good thing is never enough, there are those sublime chocolates, too, and candied grapefruit peel (worth abandoning abstemious vows for). But they should be served with coffee or before . . . not with the check.

Palmer and his partners are professionals, so for now, I’m crediting all flaws to newness. The chef himself, flanked by the seconds who crossed the bridge from Brooklyn with him, is confident. He and his two headwaiters—Michael Bonadies by day, Alex Gouras at night—spent the weeks before opening on construction, and, says the chef, “we work well together.” And why is it “Aureole”? “It just sounded good.”

“Why ‘Aureole’?” my guest asks our waiter.

“The aureole is a shimmering halo that enlightens the human condition,” he rhapsodizes, eyes gazing reverently swanward.

“And it has nothing to do with . . . ?” My friend draws a circle over his breast pocket.

The waiter aims to please. “You can think of it as surrounding the nipple, too.”

Aureole, 34 East 61st Street (319-1660). Lunch, Monday through Saturday 11:30 a.m. to 2:30 p.m.; dinner, Monday through Thursday 6 to 11 p.m., Fridays and Saturdays till 11:30. A.E., M.C., V. ▬

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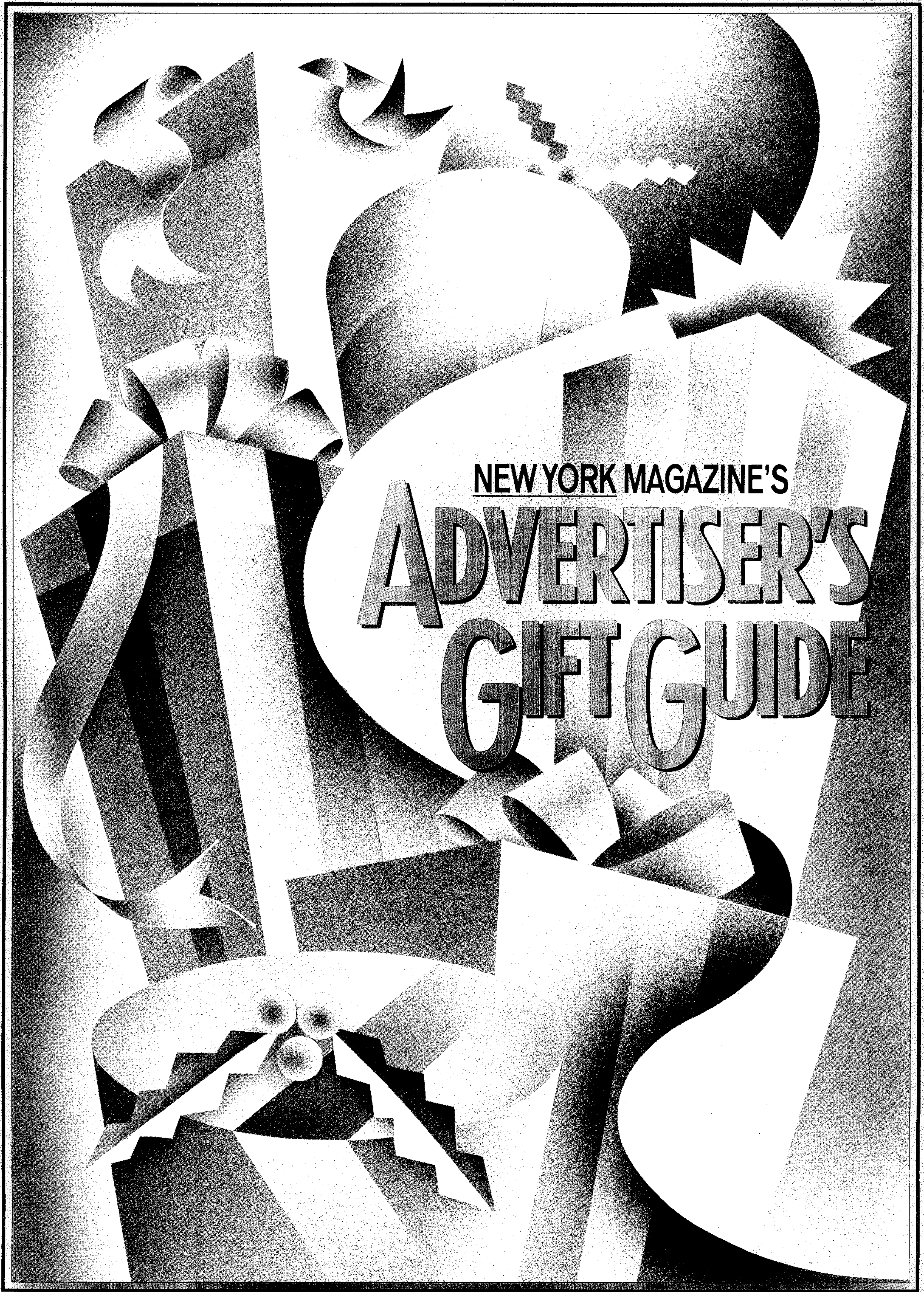
All performances are in The World Financial Center Winter Garden in Battery Park City, located on the Hudson River between Vesey and Liberty Streets in Lower Manhattan.

The World Financial Center Arts & Events Program at Battery Park City is made possible through the support of the corporations at The WFC including the American Express family of Companies, Merrill Lynch & Co., Inc., and Olympia & York Companies (U.S.A.), with the assistance of Battery Park City Authority.

Photos: Dona Ann McAdams



NEW YORK MAGAZINE'S

ADVERTISER'S GIFT GUIDE

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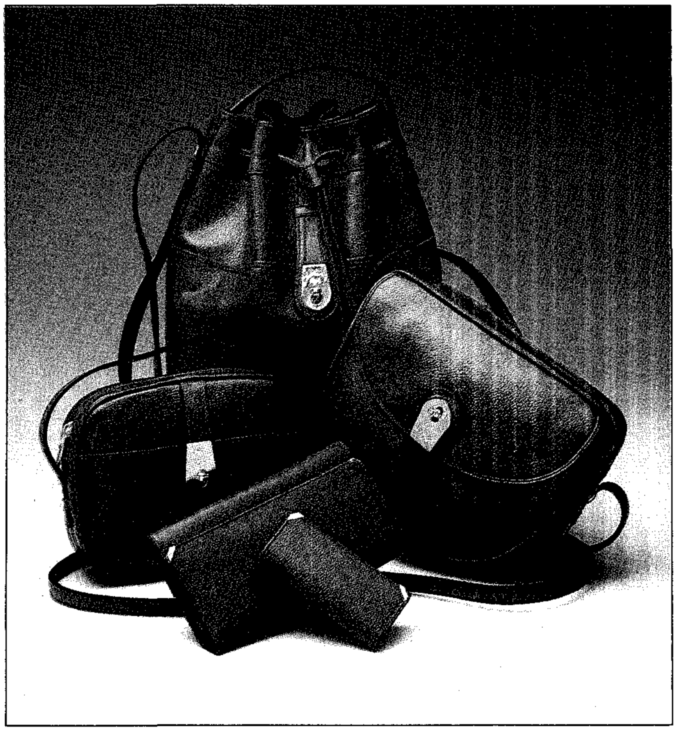
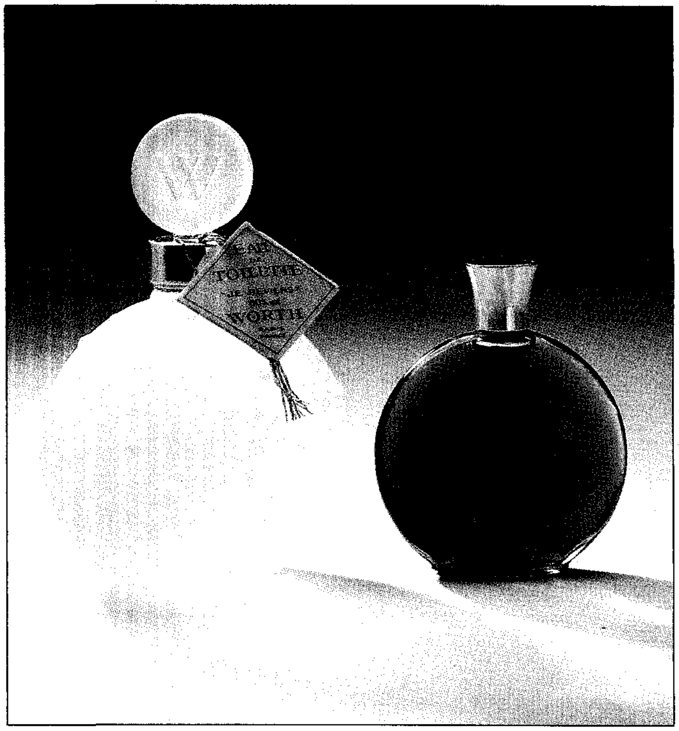
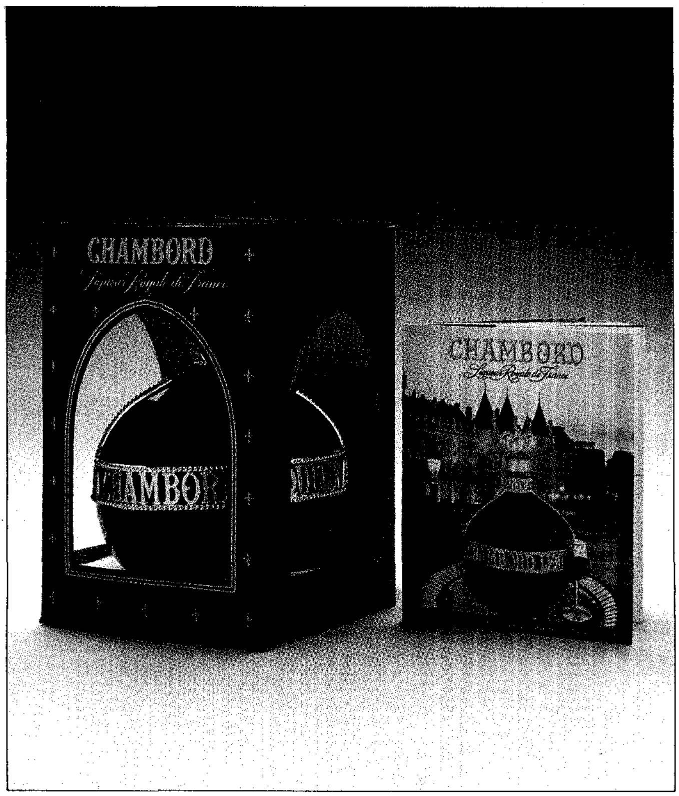


Exquisite French accents from Lancel of Paris — leather accessories for women and men. Fine handbags, personal leather goods, business cases, and luggage in many styles and colors, priced from $52-$365. Lancel, 690 Madison Avenue (at 62nd Street), 212-753-6918. Also open Sundays for the holiday season.

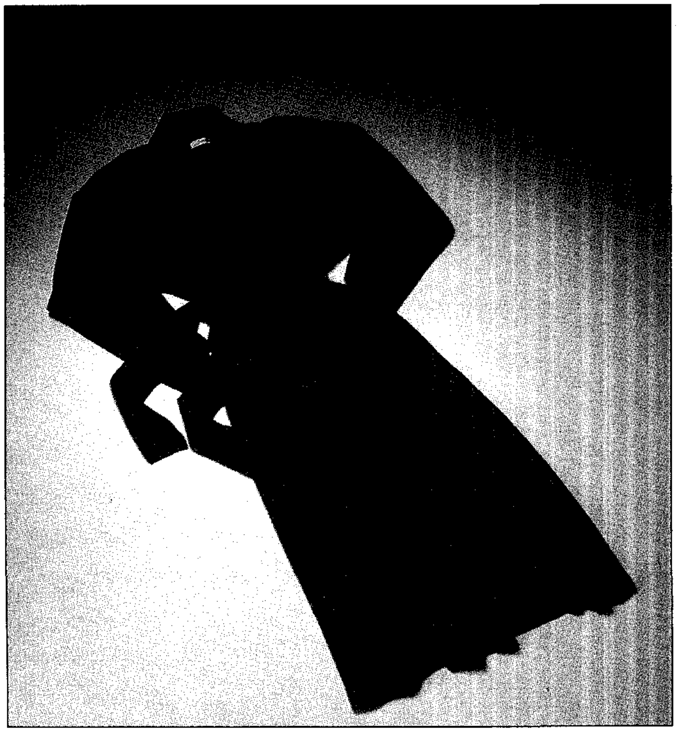


For her, from Worth of Paris: JE REVIENS perfume. A fragrance to start the day, or an evening. JE REVIENS: time captured, spirit freed. It's time again for another time. Full range of fragrance and body products priced from $25-$125. Available at Macy's, A & S, B. Altman's. Outside New York call 1-800-367-5407.



Chambord is renowned throughout the world as the Liqueur Royale de France. Chambord is a magnificent liqueur made with rich framboises (small black raspberries), and other fruits and herbs combined with delicious honey. Send for free recipe book. Chambord, P.O. Box 15252, Philadelphia, PA 19125.

THE ULTIMATE CHRISTMAS TREE. It's forest fresh. Magnificently fragrant. And will be shipped the week you specify. This year, own or give the one and only Laurel Springs Fraser Fir. 6′ tree: $65. 7′ tree: $75. Shipping, add 10 percent. Wreaths, boughs also available. Laurel Springs Fraser Firs, Laurel Springs, NC 28644. 1-800-851-2345.



The perfect holiday wrapping in Christmas red: a soft, sumptuous cashmere robe. From the Fantasies by Morgan Taylor collection, $650. Also available in white and black. Lingerie, Fourth Floor, Herald Square.

Spoil him with silk stocking stuffers. Here, some unique and spirited prints from Cecilia Metheny. Ties, $65 each. Scarves, $265 each. Also, white cotton dress shirt, $195. Concepts, Second Floor, Herald Square.

macy's
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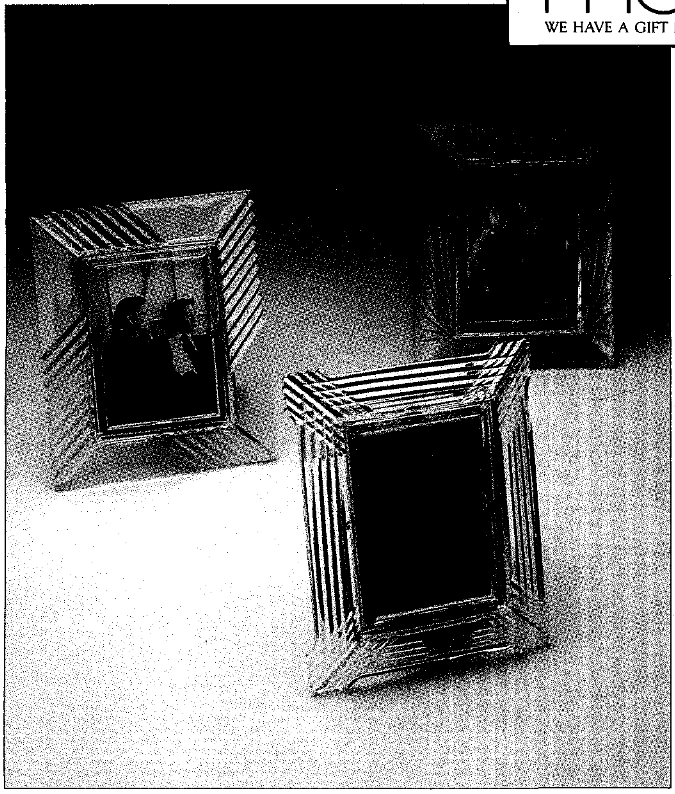
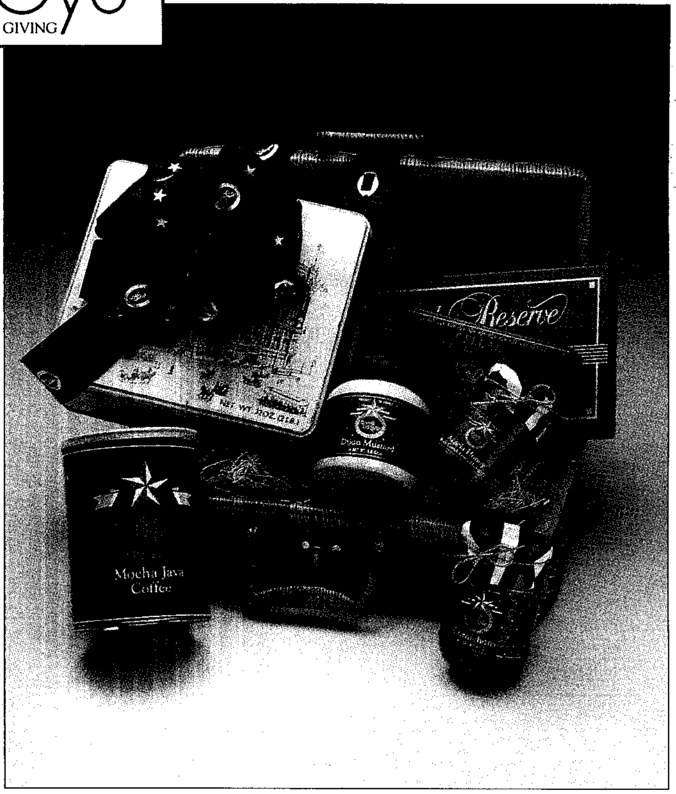
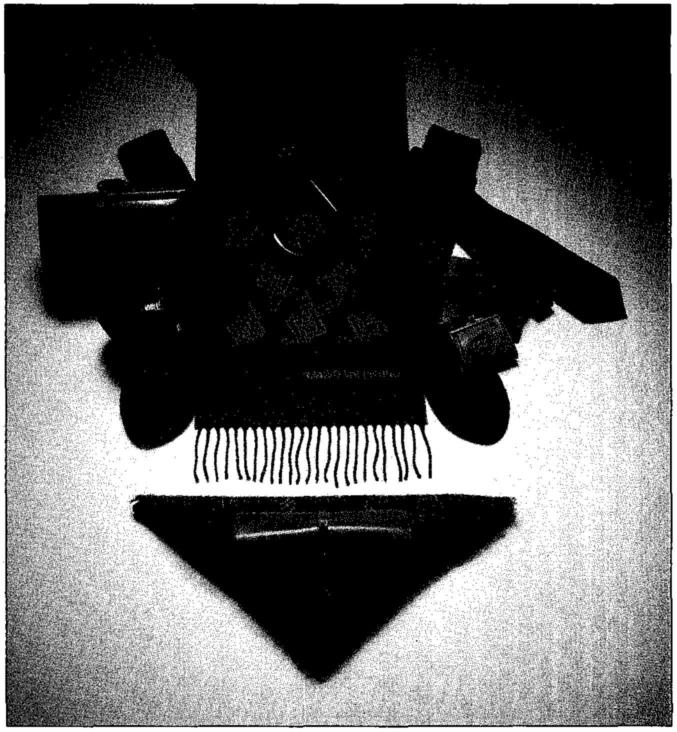


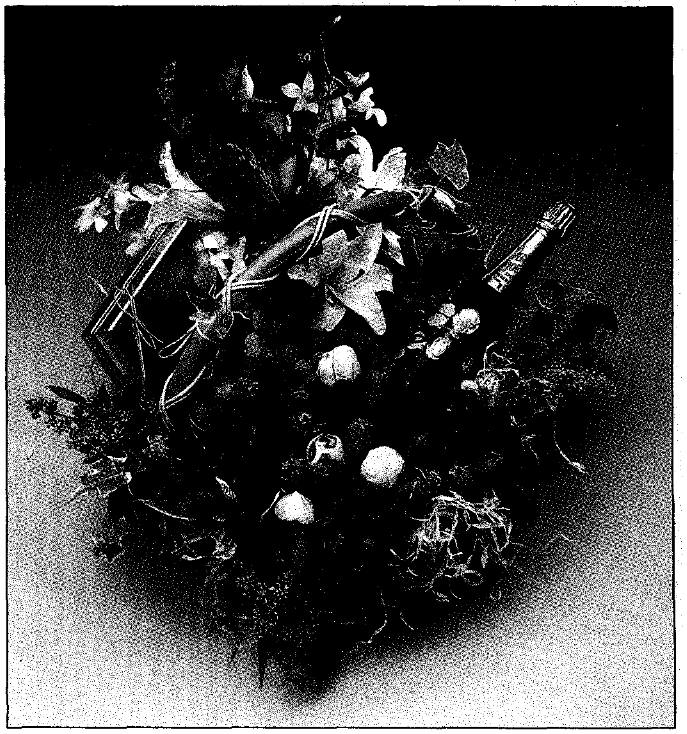
Christmas Deco-rations. Art Deco-inspired crystal frames by Mikasa. Choose from three styles, $50 each. Fine Crystal, Eighth Floor, Herald Square.



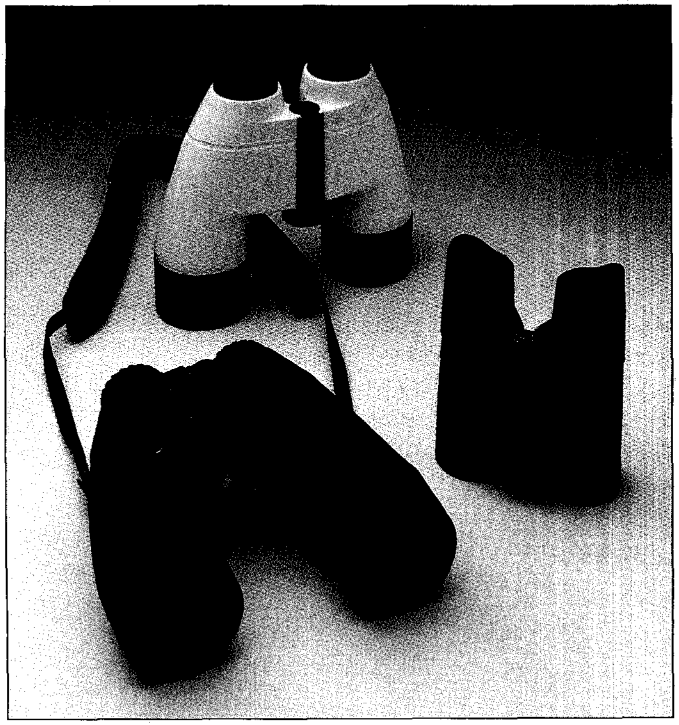
Macy's knows Santa's wish for a special winter night. A deluxe holiday gift basket with these temptations: a tin of English bisquits, imported tea and honey, mocha java coffee, French Cornichons, dijon mustard, and Macy's own Special Reserve chocolate mints, $125. Just one from a collection. The Marketplace, Herald Square.



From MARIO VALENTINO's Holiday Collection — elegant accessories for men and women. Crocodile belts, lizard bags, wallets, jewelry holders, and leather envelopes. Gloves, paisley scarves, socks, leather and suede shoes and clothing, and much more. Pictured items from $12-$615. MARIO VALENTINO, 645 Fifth Avenue (at 51st Street), 212-486-0322.



SURROUNDINGS creates custom gift baskets designed to delight. Our gift baskets are accented with fresh flowers and filled with champagne, truffles, gourmet foods, exotic fruits, or whatever personal touches you desire. Major credit cards accepted. Call 212-580-8982 for delivery anywhere in the metropolitan area. 2295 Broadway (at 83rd Street).



Europe's finest, most advanced binoculars are now available in America. Lightweight, waterproof, and shock proof, Swarovski 7 × 50 SL binoculars even float! Highest quality Austrian construction guarantees them for life. Also available as a compact 8 × 30 SLC model in green, silver, or black. CLAIRMONT-NICHOLS OPTICIANS, 1016 First Avenue (at 56th Street), NYC, NY 10022. Price: 7 × 50, $649; 8 × 30, $499. Phone orders 1-212-758-2346. AE, MC, V.

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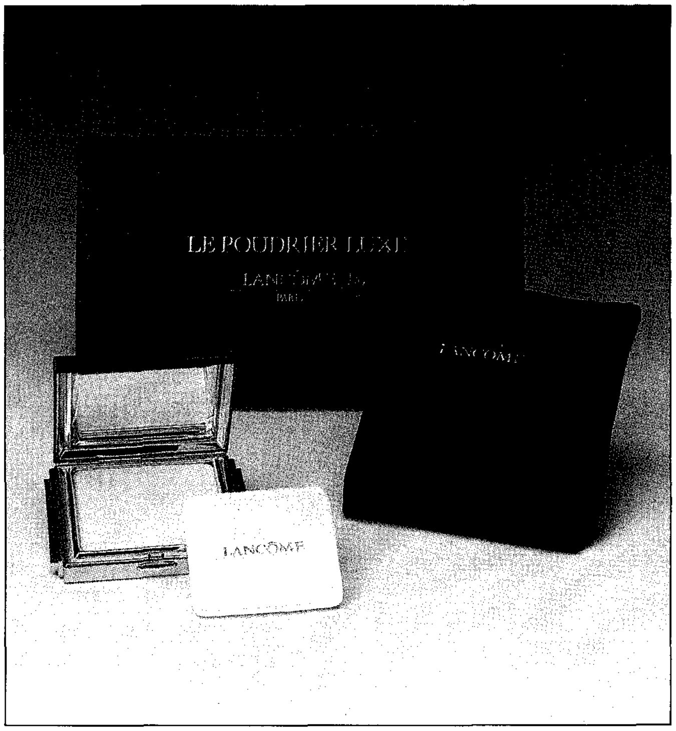
LE POUDRIER LUXE
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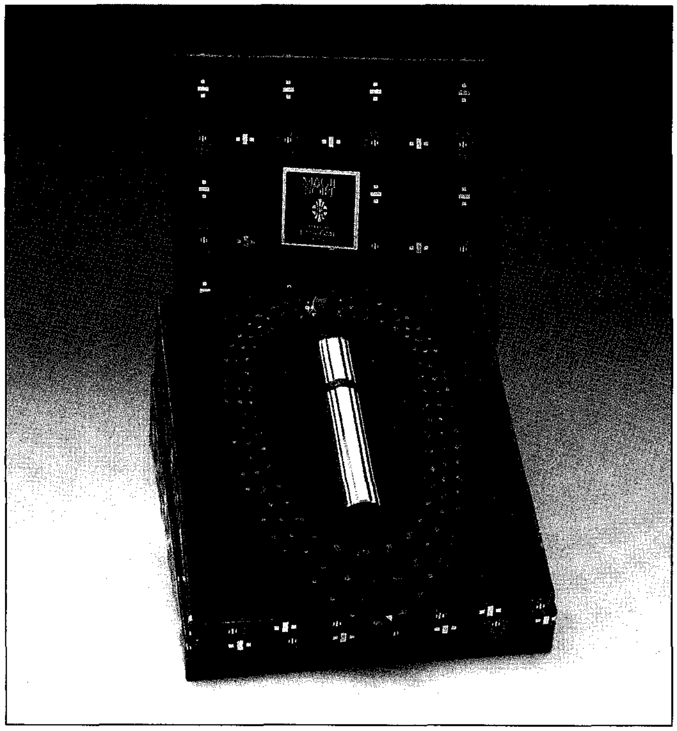
Exclusively from Lancôme, Paris: Le Poudrier Luxe. An Art Deco black-and-gold metal powder compact, which holds translucent Maquifinish pressed powder, a refill, and its own black satin case. The beauty accessory of the season. At fine department and specialty stores. $50.00.



Sophisticated sensuous holiday dressing. The Cristal Noire Necklace, an exclusive Lancôme, Paris showstopper: three sparkling strands of European crystal-cut beads in jet black with a custom clasp. Magnificently wrapped with a 1/3 fl. oz. Magie Noire Parfum Spray. At fine department and specialty stores. $65.00.

Holiday Indulgences from

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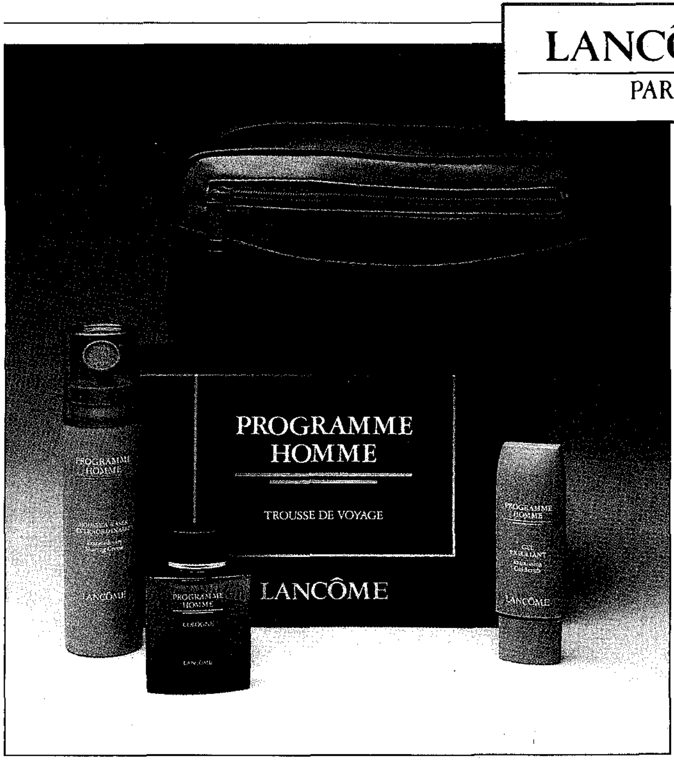
PARIS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TROUSSE DE VOYAGE
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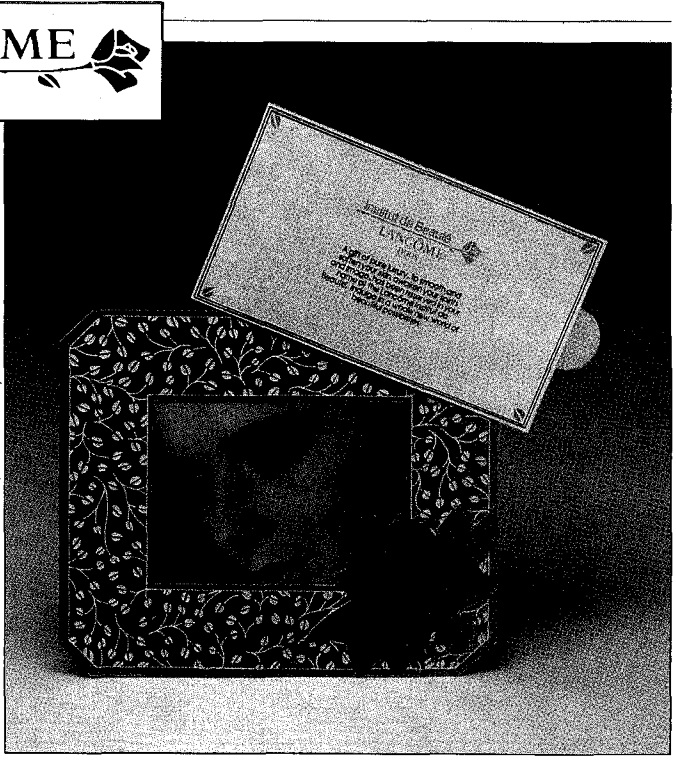
Trousse de Voyage, from Programme Homme, Lancôme, Paris. Grey-on-grey dopp kit holds three Programme Homme products: Mousse à Raser Extraordinaire, Shaving Creme; Gel Exfoliant, Gel Scrub; and Programme Homme Cologne Splash. At fine department and specialty stores. $17.50 with any Programme Homme purchase.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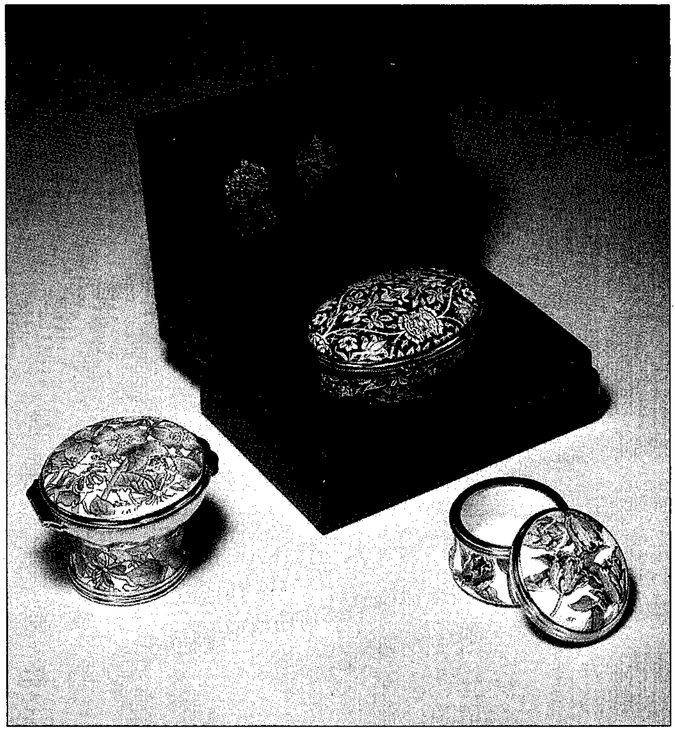
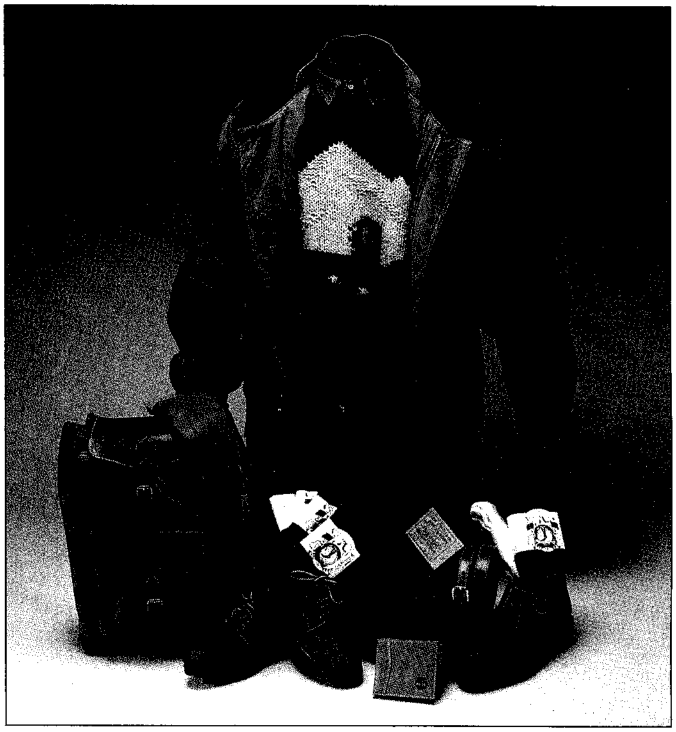
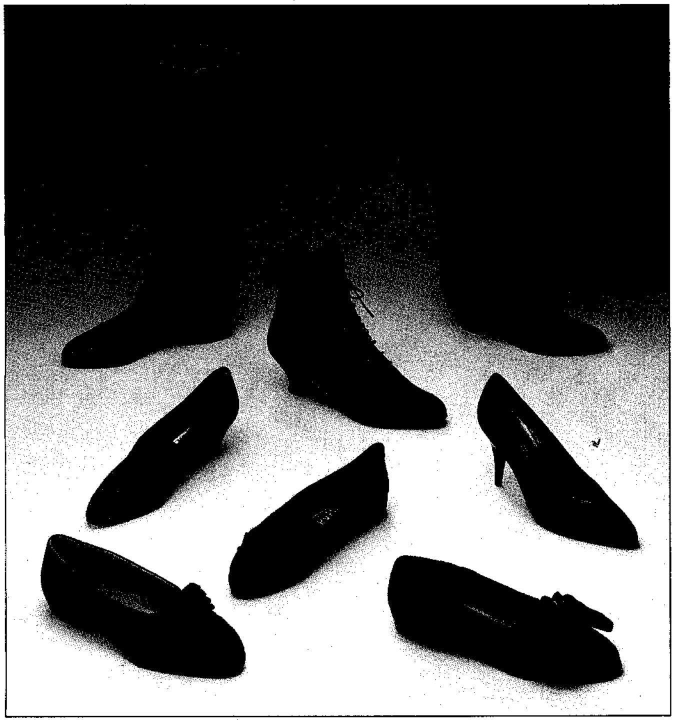
The "picture perfect" gift certificate to the Lancôme Institut de Beauté... Let our beauty professionals help you create a "gift of beauty" including French massage facials, private makeup lessons or applications, full-body or facial waxings. One or all... sure to leave a lasting impression this Holiday Season. At Bloomingdale's: New York City and White Plains, New York; Hackensack, New Jersey; and Kensington, Maryland. At Macy's: Herald Square and Smith Haven, New York. At Trump Tower.



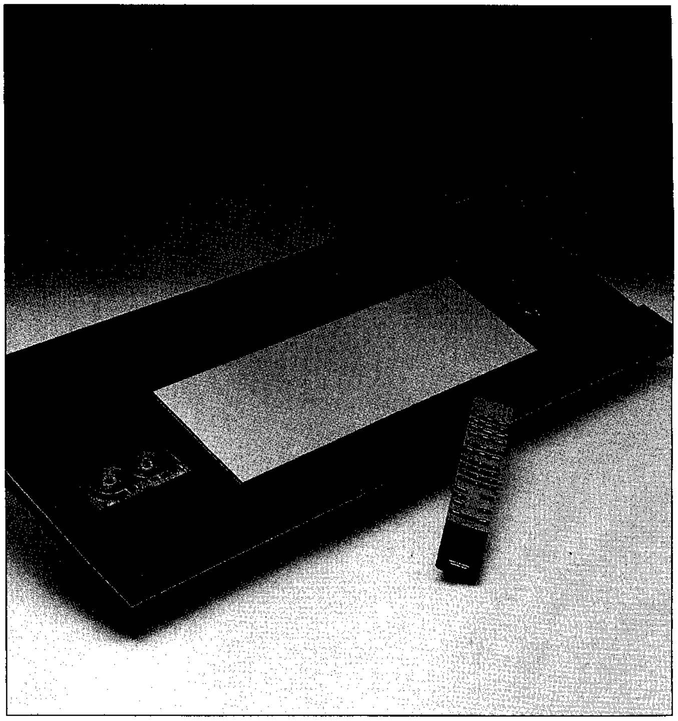
There's a wealth of gift ideas at the EVYAN Perfume and Gift Shop... more than elegant perfumes. Very special gifts such as famous Halcyon Days enamel boxes, unique clocks, and picture frames. Marvelous gifts for the most discerning collector. See them all at EVYAN, 711 Fifth Avenue (at 55th Street), NY, NY 10022. 212-752-0725.



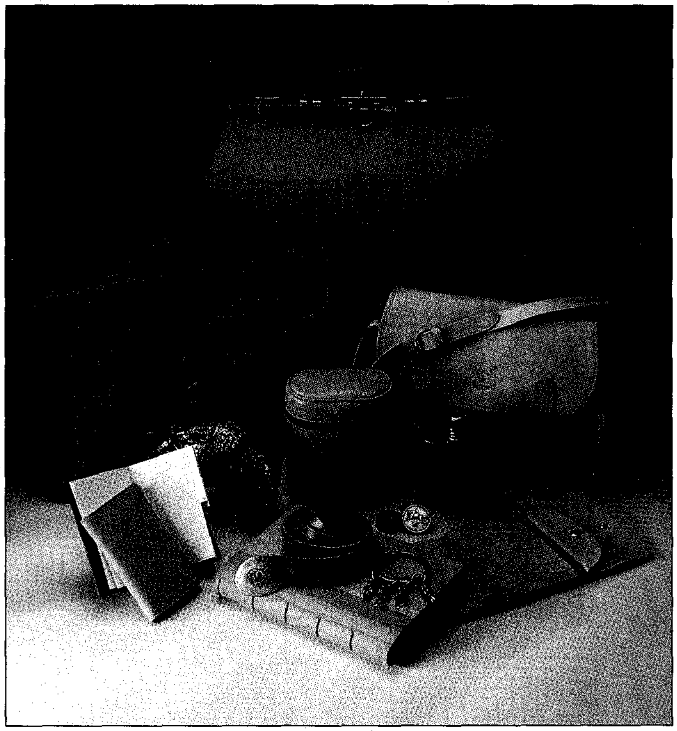
American Style. Gifts to inspire the rugged individualist from HUDSONS NEW YORK. On the form: Sawyer of Nappa duffel coat and Ruff-Hewn shirt topped with a Woolrich hand-knit sweater. Shoes, Chukka boots, leather backpack, and wallet are from Timberland. Cashmere socks are by E.G. Smith and 501 Jeans by Levi's. HUDSONS NEW YORK, 97 Third Avenue (at 12th Street), 212-473-7320.



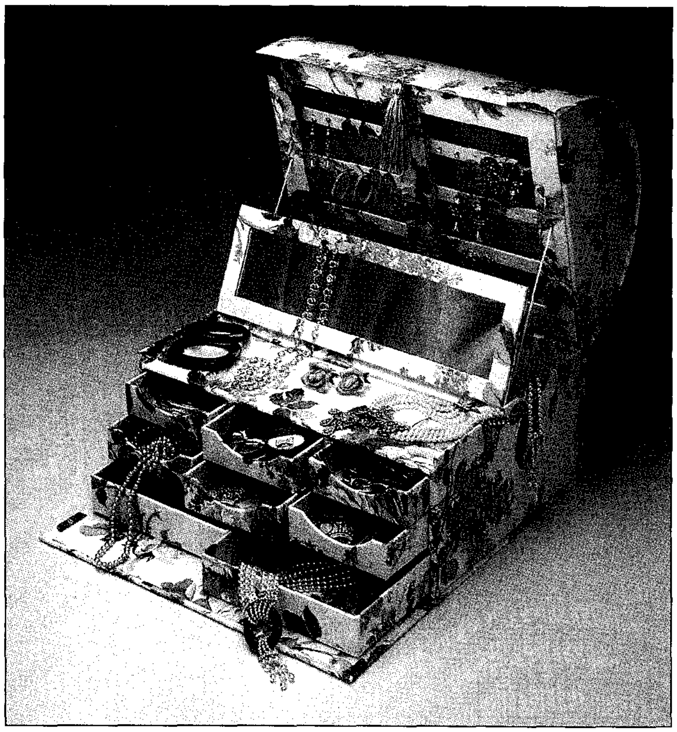
YASKA SHOES—A TOUCH OF EUROPE. Uniquely designed displays show a full range of Italian handcrafted shoes and boots in sizes 6-11 (some even in 12!). 875 Third Avenue (at 52nd Street), 371-3633, and 1088 Madison Avenue (at 82nd Street), 734-0818.



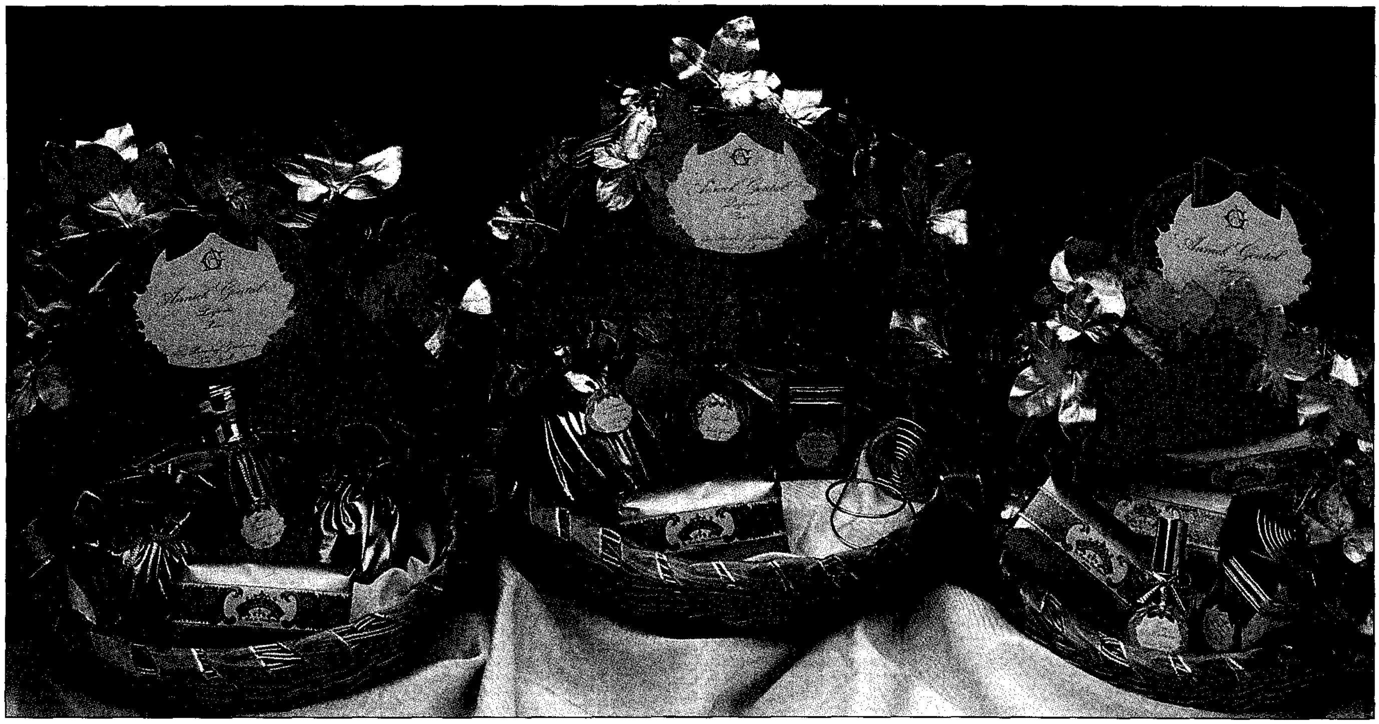
SOUND STAGE Audio/Video is presenting the entire collection of Bang & Olufsen stereo systems from Denmark. The Beocenter 9000 is the epitome of the marriage between sleek design and technology. Complete with RL-45 speakers, this system is delivered and installed for $3,500. Call 718-961-9856 to order. SOUND STAGE Audio/Video, 115 West 40th Street or 173 Broadway, NY, NY; 184-10 Horace Harding Expressway, Queens.



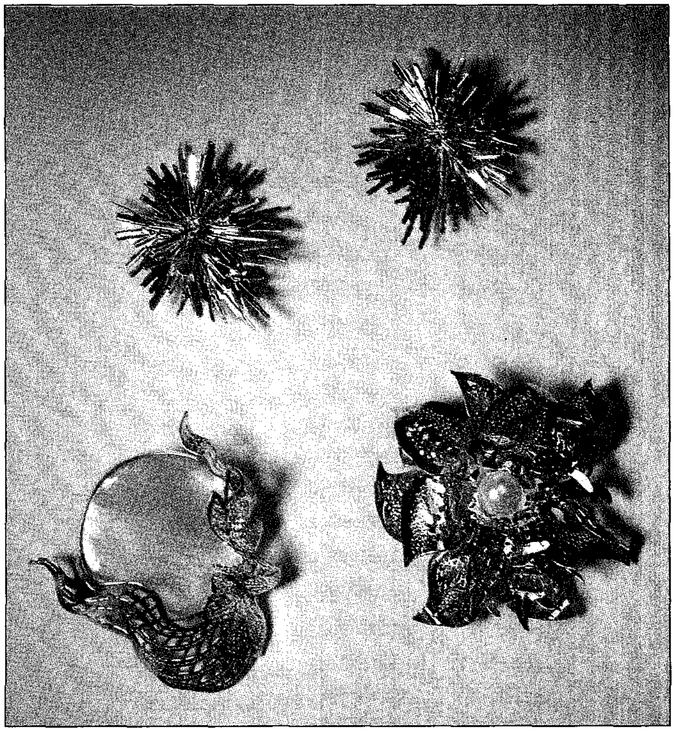
Il BISONTE presents its holiday collection of 19th century inspired leather goods from Florence. Known throughout the world for their natural vacchetta leather pieces which include handbags, briefcases, travel pieces, and accessories for men and women. Prices range from $20-$700. IL BISONTE, 72 Thompson Street (in SoHo), 212-966-8773.



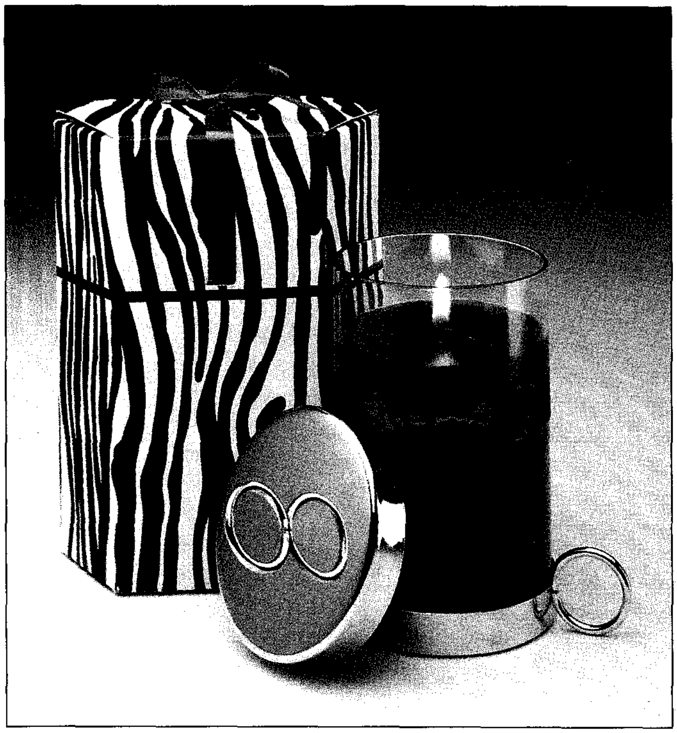
JENNY B. GOODE'S JEWELRY CHEST IS FIT FOR A QUEEN! Oversized (18″l × 19″w × 14″h) available in rose-patterned black or white chintz, now in our treasure-filled stores. $185.00, plus tax and shipping. All major credit cards. JENNY B. GOODE INC., 1194 Lexington Avenue, NYC 10028, 212-794-2492; 11 East 10th Street, NYC 10003, 212-505-7666.



Golden baskets from ANNICK GOUTAL bring a bounty of fragrance indulgences to the women in your life. Each basket is hand-made and one-of-a-kind, with gilded bows and boughs of sculptured grape leaves. These fantasy objects for the boudoir and bath are available in a trio of selections: Souvenirs Sensuels, $210-(B063B); La Fantasie, $345-(B063A); Bijoux de Boudoir, $95-(B063C). Just three of the many wonderful gift ideas at the ANNICK GOUTAL counter exclusively at Bergdorf Goodman, Main Floor, or call 1-800-247-2477 to place an order. Shipping and handling, $5.50 per basket. Please allow three weeks for delivery.



This holiday season, satisfy her passion for gold... best expressed in remarkable designs by Joan Michlin. From the nostalgic imagery of antique lace to the dazzle of fireworks; earring jackets to diamond necklaces, Joan transcends mere design to create pure excitement! Phone orders accepted. THE JOAN MICHLIN GALLERY, 449 West Broadway, NY, NY 10012. 212-475-6603. © 1988 Joan Michlin.



Rigaud candles, potpourri, and room sprays scent the world's most beautiful homes; from a compound in Hyannis Port to a cozy mansion in Beverly Hills. Perfect to give in any season. Available at Saks Fifth Avenue in six fragrances — cypress, spice, sandalwood, lavender, rose, and wildflower.

CHRISTMAS
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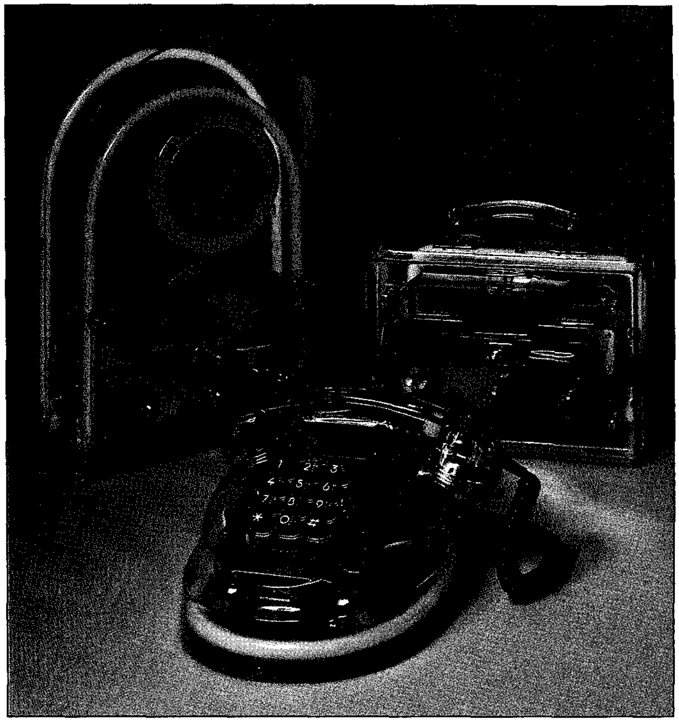
It just wouldn't be Christmas without a trip to Radio City Music Hall. See our magnificent Christmas Spectacular. And choose from our full line of exciting souvenir items. For tickets, call 212-307-7171. For more information, 212-757-3100.



FORM...FUNCTION...FUN! DAPY has the hottest gift ideas from all over the world to make life a little easier — and much more fun! Clear favorites: Deco radio, $290; Box radio, $190; Phone, $350. Gift wrapping and delivery available. Call for store locations throughout USA. DAPY, 431 West Broadway, NY, NY 10012. 212-925-5082.

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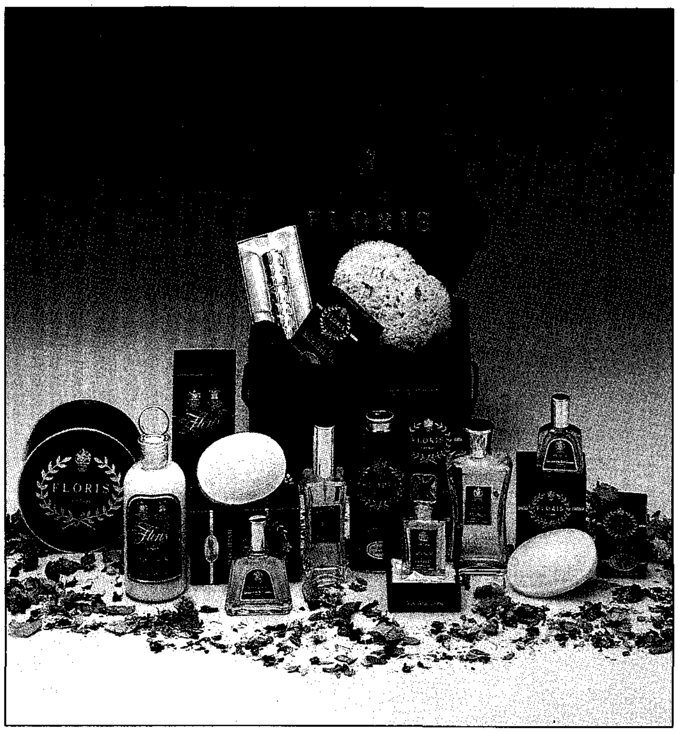
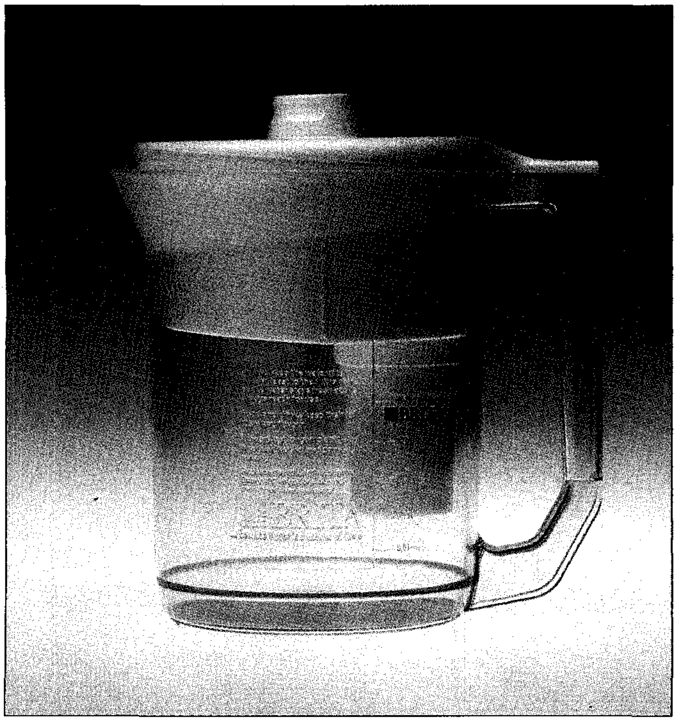
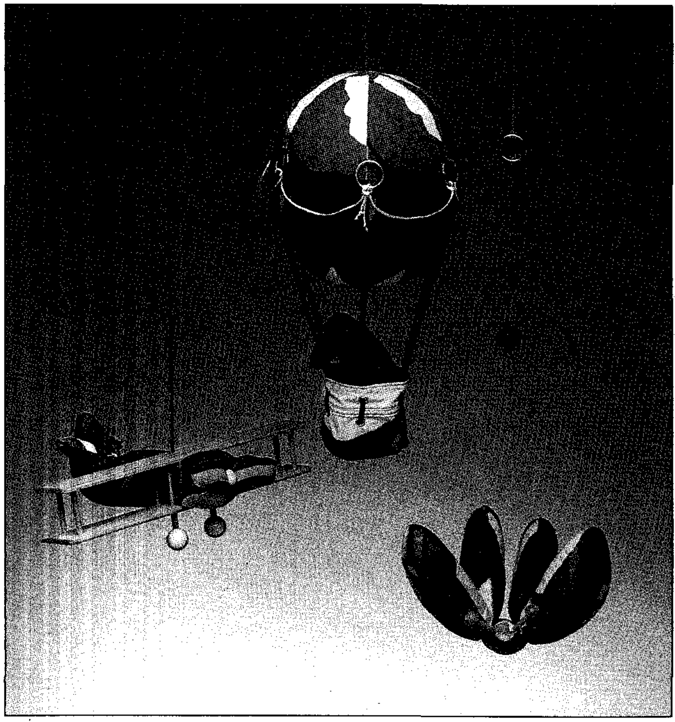
This year give something original! RCA Victor Original Broadway Cast Recordings let you spend every night on Broadway with the stars of the past and present. Available at record stores everywhere.



Announcing the opening of the THE FLORIS® SHOP at 703 Madison Avenue between 62nd and 63rd Streets. FLORIS® OF LONDON has been purveyors of the finest English floral-scented perfumes, colognes, and toiletries for ladies and gentlemen since 1730. 212-935-9100. Phone orders: 1-800-J-FLORIS.



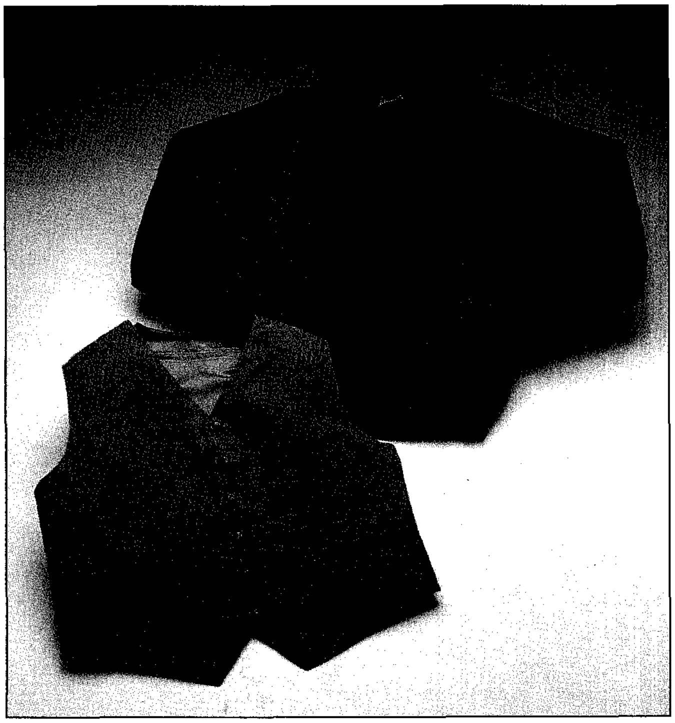
BRITA WATER FILTER SYSTEM for great tasting water right from the tap. The convenient Brita pitcher contains a unique filter which eliminates 90 percent lead and copper, softens water without adding sodium, and removes chlorine. At fine department stores or call 1-800-387-6940 for nearest store location.



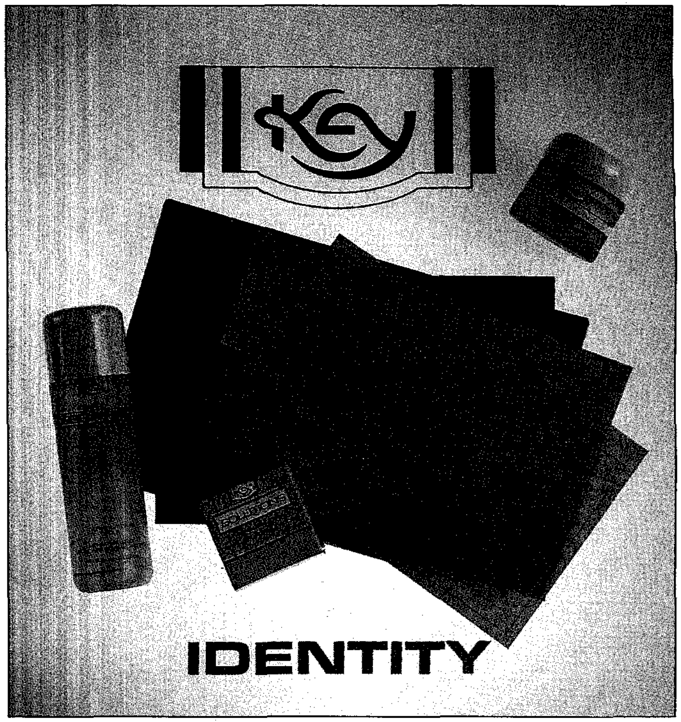
Discover the magical world of Marimekko's large European toy collection. Marimekko butterfly, $35. Hot air balloon, $45. Airplane, $35. Visit the Marimekko store and see the giant-size Advent calendar. Each day a window will open with a surprise for you. Marimekko, 7 West 56th Street, 212-581-9616.

ZITOMER'S dazzling selection of holiday gifts — for all ages — from $10 to $1,000. A spirited array of treasures combined with the joy of one-stop shopping. We mail worldwide, gift wrap free of charge. Major credit cards accepted. At the department store of your very own. ZITOMER, 969 Madison Avenue (between 75th and 76th Streets). Open seven days a week. 212-737-4480.

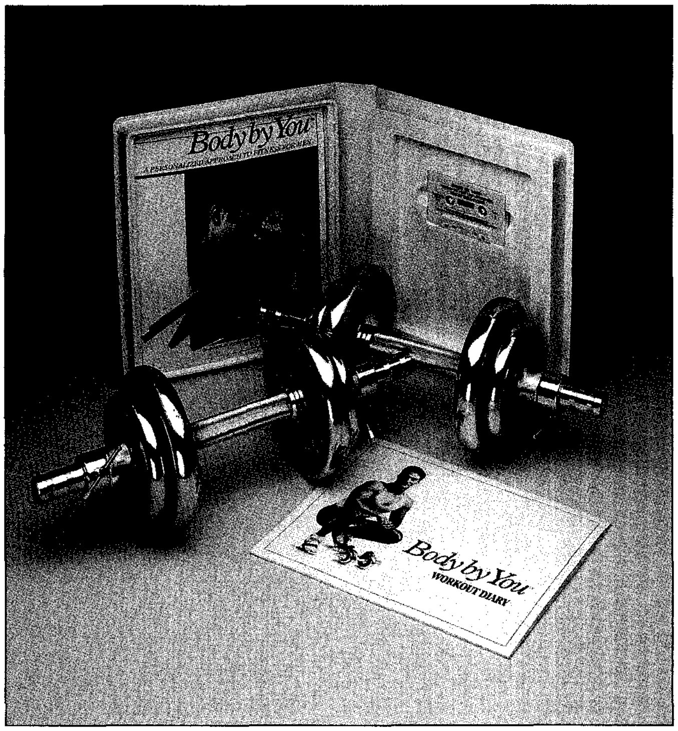
The Nike Goretex suit — when neither snow, nor rain, nor common sense will keep you in. It's waterproof, breathable, and lightweight. Suit, $250; hat, $20; mittens, $25. A must on every runner's list. You're warm, you're dry, you're nuts! Available at Super Runners Shop: Lexington Avenue (at 89th Street), Third Avenue (at 68th Street), and Herald Center (at 34th Street).



BULLET RESISTANT LIGHTWEIGHT GARMENTS and a complete selection of fine furs, leathers, and fabrics for men and women. Prices start at $2,195.00. These garments are available by appointment only at JIULIANA ORIGINALS, 305 Seventh Avenue, 212-620-4242 and GUARDIAN GROUP INTERNATIONAL, 21 Warren Street, 212-619-3838.



The first custom-blended skin care formulations. Exact ingredients blended instantly in our mini-lab for your skin only. An exclusive, new process creates the most scientifically specific products possible. A very original and personalized gift. The certificate begins at $120. For men and women. KEY SOLUTIONS only at KEY IDENTITY SALON, 205 East 60th Street. 212-688-6565.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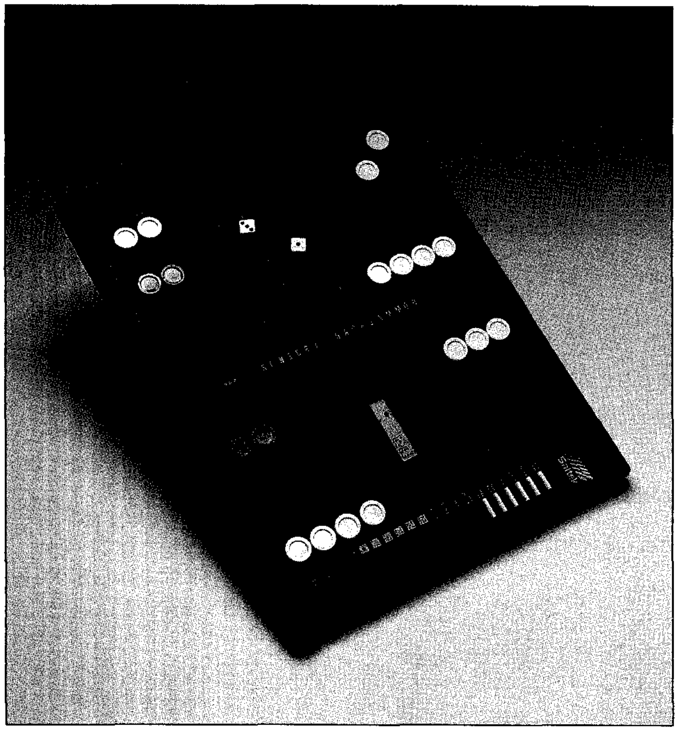
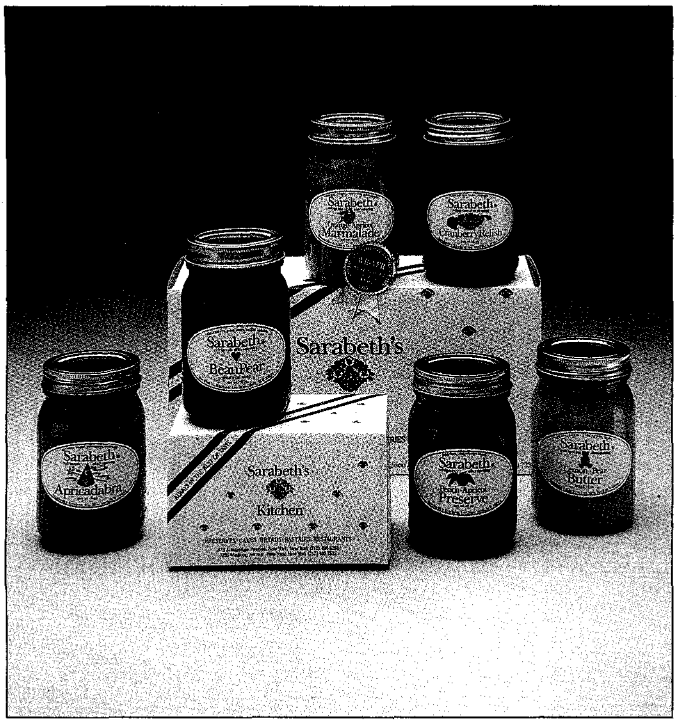
Body by You, the next best thing to a personal trainer! Master trainer Paul Bruni will inspire and guide you into shape with this unique men's fitness package. Thirty-minute workout tape, 40-pound adjustable weight dumbbells, illustrated guide, workout diary, $99.95. Call Unique Fitness Corporation, 1-800-2GETFIT.



FROM HAMMACHER SCHLEMMER: THE ONLY FULL-SIZE ELECTRONIC BACKGAMMON GAME. This is the set that allows you to practice against a master-level computer and referees play against another opponent. It has a full-sized tabletop board with movable pieces, keeps track of scoring doubling, and verifies and suggests your moves. Unconditionally guaranteed, $124.50. 147 East 57th Street, 212-421-9000.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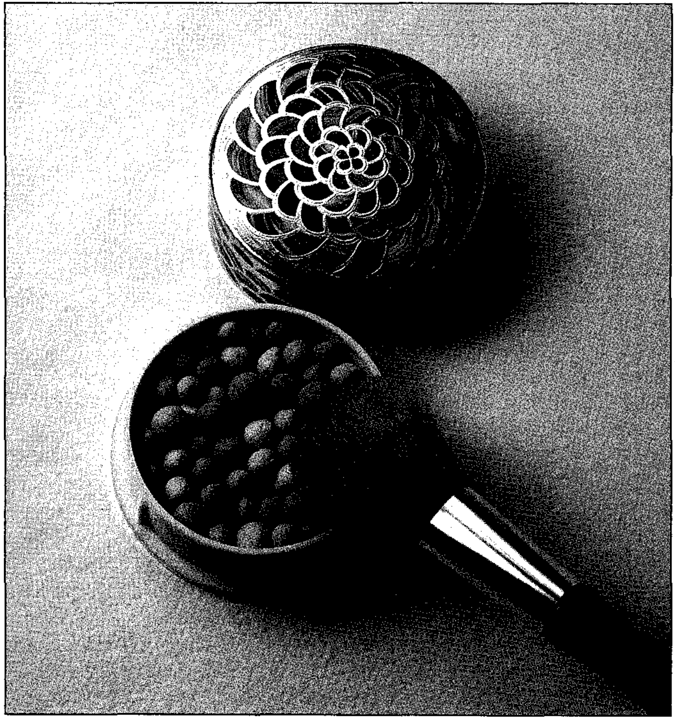


Les Meteorites . . . a positively heavenly gift, this silky powder will give any complexion a beautiful glow. Call 1-800-882-8820 for personal assistance from a Guerlain Boutique By Mail consultant. Choose any exclusive Guerlain product and it will be wrapped and ribboned at no cost, with your personal message.

Dance/Tobi Tobias

SCENE CHANGES

> "...The City Ballet came into being from the kernel of a single person's genius. Now, genius of another order may be required..."

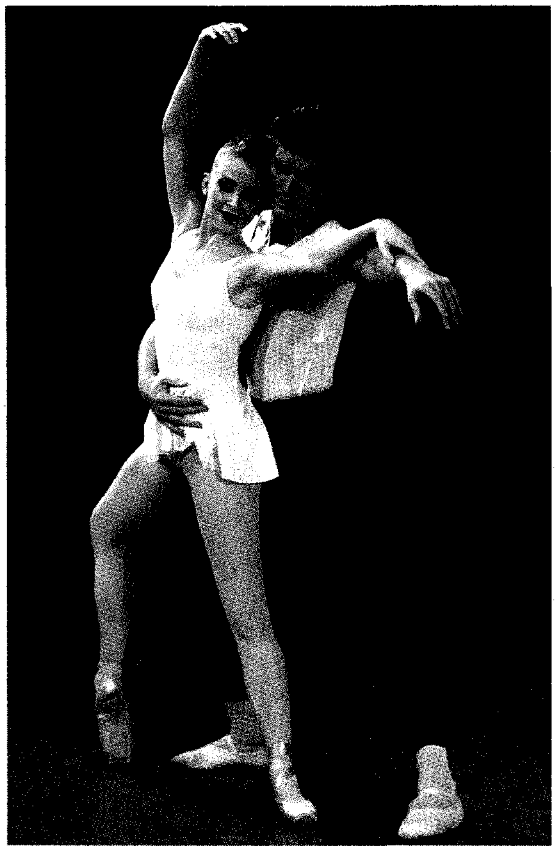
THE **New York City Ballet** IS CELEBRATING its fortieth anniversary. One doesn't know whether to cheer or to weep. In its opening week of repertory, concentrating on Balanchine—whose work has been, and remains, the organization's raison d'être—the company proved that it still dances more brilliantly, with subtler musicality and keener wit, than any other classical troupe on the international scene. Yet, since it lost Balanchine's leadership, the City Ballet has suffered even more acutely than one would have anticipated from problems of direction—in the several senses of that word.

I'm not talking about the chronic rumors of disaffection behind the scenes but judging simply by what can be read from the stage. The Balanchine ballets have been almost perversely miscast, as well as undercoached, while the aesthetic that governed last season's ostensibly forward-looking American Music Festival seems to have pounded the last nail into Balanchine's coffin.

It is all too easy to lay the largest share of blame at the feet of Peter Martins, the more visible of the City Ballet's commanders in chief. *Anyone* in his position would have proved a disappointment; Balanchine is an impossible act to follow. He was a choreographic genius; remember, no century is allotted more than a handful of these. As he created his ballets, he evolved a unique style of classical dancing, and this made him again irreplaceable—as teacher and coach. Because of his prodigious talent, he commanded the devoted service of some of the finest dancers in the world. Martins's gifts are more limited, and he has committed tactical and artistic errors whose bluntness is at odds with his evident intelligence.

Still, the falling off that some of the City Ballet's most ardent and longtime fans discern must also be considered an inevitable historic process, one that has its precedents in the declining fortunes of England's Royal Ballet with the passing of the Ashton era and in the Royal Danish Ballet, which has yet to find a modern identity reconcilable with the legacy of its great nineteenth-century master, August Bournonville. In both these cases, the structure of the organization held firm, while its aesthetic coherence and vitality dimmed.

At 40, the City Ballet is a formidable institution—over 100 performers strong, attached to an academy that produces dancers bred to its needs, resident 22 weeks annually in a theater built to its specifications, commanding an annual budget of $23.5 million. This organization, however, came into being from the kernel of a single person's genius. And now, being mortal, that person has vanished from the institution. Needless to say, the structure is not entirely empty. What remains is the texts of the ballets, ranks of dancers superbly qualified to animate them, and the memories of the artists who worked firsthand with their choreographer. To coordinate this inheritance and at the same time devise a complementary plan for the company's future growth may require genius of another order.



LEGACY: *Darci Kistler, Otto Neubert in* Concerto Barocco.

Particularly disturbing in the case of the City Ballet is the urgency of the matter. While the opening week of its winter season offered individually ravishing performances—notably from Darci Kistler (doing her first *Concerto Barocco*), Merrill Ashley, and the incomparable Kyra Nichols—the accumulated problems of past seasons remained unresolved. One worries that instead of the gradual erosion of the Balanchine legacy that is inevitable, the company will suffer a landslide.

WITH **"Design Vision Dance,"** THE New York Public Library at Lincoln Center pays an unintentionally ironic tribute to the New York City Ballet on its anniversary. Design—décor and costuming—has consistently been the least successful element in the company's productions. This exhibition of original sketches, set models, and the like, curated by Barbara Cohen-Stratyner, is a modest affair and essentially an inconclusive one, partly because its contents are drawn from the Dance Collection's holdings—a necessarily arbitrary assemblage, dependent as it is (like one's wedding presents) on the kindness of friends.

The show will have a mild educational effect on the uninitiated. It represents the main designers employed by the company, expounds on the construction and materials used for various types of ballet skirts, justifies the company's penchant for dressing a large chunk of its repertory in practice clothes, and provides some behind-the-scenes local color by revealing the practical instructions scribbled in the margins of sketches that are otherwise charming little artworks on their own. The best item in the last category is a careful pencil rendering of the famous growing Christmas tree for *The Nutcracker* that details the calculations for its rigging. Fans, however, are already familiar with this stuff.

What the show offers City Ballet devotees is an impetus to reexamine their received ideas on the company's design record. I realized that Karinska—rightly

Photograph by Paul Kolnik.

revered for her construction of tutus—has been unjustly maligned for her designs. True, her color choices were too often garish and redundant, and she had a fatal weakness for bows. Yet it was she who conceived some of the ballerinas' most memorable dresses: the ball gowns of *Liebeslieder Walzer,* with their creamy shimmer, their luxurious weight and sweep; the skirts of the mysterious women who introduce *La Valse*—flame, cerise, and violet, overlaid with a web of black tulle to represent the shadow of death that lies on life at its most febrile.

I'd always thought Eugene Berman's designs too imposing, with their architectural grandeur and their severe, handsome palette based on copper and black, but the show's samples made me begin to understand Edwin Denby's praise of the artist. Photographs of Cecil Beaton's exercises in black-and-white chic for Ashton's *Illuminations* simply renewed my stubborn admiration; authorities on the subject give the designer a uniformly bad press. The ubiquitous Rouben Ter-Arutunian still proved hard to take; his harsh, warring colors and over-busy stage pictures that refuse to cohere snuff out fantasy rather than invite it. The model for his *Davidsbündlertänze* set proposes one exception; it's a deft Caspar David Friedrich pastiche—ashen, denuded trees racked by wind, and a castle, radiating an uncanny light, that rises from a lake to pierce the sky with its slender spires.

The exhibit might have made more of the evolution of several key Balanchine works from elaborate, allusive costuming to the blank second skin of rehearsal clothes, since it reflects significant tendencies in Balanchine's choreography—to strip down for speed and the display of bare-bones form, to move from the literal to the abstract. A series of photographs indicates, rather vaguely, how the costumes for *Apollo* gradually shed their Grecian references in favor of generic tunics and tights. It might have been more telling to present the undressing of *The Four Temperaments,* whose original baroque extravagances Balanchine began snipping away even before the curtain rose on the premiere.

This is a display that backs away from larger ideas. Otherwise, surely, it would have called attention to the radical difference between the work of the designers the City Ballet has regularly employed and Isamu Noguchi's concepts for *Orpheus,* where geography is indicated through movement and metaphor, costumes are sculptural, and props are immanent with life. The famous lyre is hung so high, you might easily miss it, but direct your gaze up and there it is. Its voluptuous contours, shaped with many small irregularities, suggest the working of a human hand, while its patina has the tactile appeal of human flesh. ■

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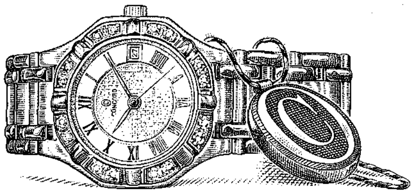

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NORTH POLES

"...In *Roots: The Gift,* a party of slaves is led to freedom. *Free to Be... A Family* hooks up New York and Moscow..."

UNDER FIRE: The Gift*'s Shaun Cassidy, Avery Brooks, and LeVar Burton.*

Roots: The Gift (SUNDAY, DECEMBER 11; 9 to 11 P.M.; ABC) is neither a sequel nor a prequel to the epic Alex Haley mini-series. It's a sort of interstice. Twelve years after the African hothead Kunta Kinte (LeVar Burton) first met the southern-plantation survivalist Fiddler (Louis Gossett Jr.) on ABC, they're reunited, not only for Christmas Eve in Virginia but for the eve of the Declaration of White American Independence as well. On December 24, 1775, they lead a party of escaped slaves across a ghostly landscape, on the Underground Railroad to freedom.

Impulsive Kunta and ambivalent Fiddler—once again wonderfully portrayed—are assisted in this exodus by Cletus Moyer (Avery Brooks), "a free man of color" with the papers to prove it, who is hanged for his troublemaking; and by Ed Parker Jr. (Shaun Cassidy), the son of a white plantation owner, who returns from Harvard to Virginia with some abolitionist pamphlets and an attitude problem. They are resisted by Parker's father (John McMartin), the thuggish overseer Scarvie (Jimmie F. Skaggs), and the bounty hunter Hattie Carraway (Kate Mulgrew), with her private posse and hidden agenda.

You probably remember Avery Brooks as Robert Urich's tough-guy buddy Hawk on the canceled *Spenser: For Hire;* as Hawk he is on his way from Boston to Washington, D.C., for an ABC series of his own. To see Brooks here, pulled down from his horse, beaten and harnessed in a jangling halter, is to share a portion of Hawk's trademark rage. Kate Mulgrew, who returned last month to ABC as boss of a women's medical collective on *HeartBeat,* is by far the most interesting new character in this revisiting of *Roots,* contemptuous of the southern aristocracy and given to cryptic mutterings about a "revolution" that will have to wait until she's made her bundle in black scalps. Although I was sorry to see this aspect of her abandoned by scriptwriter David Eyre, a few loose ends are also welcome in an enterprise that's otherwise too tightly wrapped, too tidy and predictable in its payoffs.

Don't get me wrong. I think *Roots* should be mined several times each TV season for its inexhaustible ore of black narrative history. The mini-series may have been our all-time ratings champion, but we can't say it much improved the American reality of racism; we need booster shots. But watching Kunta Kinte turn into his grandson Chicken George over a period of weeks gave us the breathing space to consolidate and meditate, to grasp our disheveled history as seen through the eyes of its victims. We looked naked to ourselves. We noticed wounds of conscience.

A two-hour movie for the Christmas season, on the other hand, has to be brisk in its delivery of the inspiration fix. *Roots: The Gift,* as slick as it is, had a choice of endings. It could have stopped on the banks of the river before the passage to freedom, with the birth of a girl child to an escaped slave and the submission of that child to the Christmas sky for consecration. This would have been in the hoary tradition of John Steinbeck's *The Grapes of Wrath,* and I for one would have been perfectly prepared to believe that the grandchildren of that child would have grandchildren of their own with names like Rosa Parks and Toni Morrison. *The Gift* chooses instead to stick around for a star in that sky, an even hoarier tradition, and so corny that it seems almost—after the dogs, after the lynchings—to insult its context. The one thing *Roots* shouldn't do is make the rest of us feel like Christians.

IF IT'S BEEN TWELVE YEARS SINCE THE *Roots* mini-series, it's been sixteen since Marlo Thomas's *Free to Be... You and Me.* I remember my son singing one of the songs from the show at his graduation from the sixth grade, and he's married. The Christmas message of the post-feminist **Free to Be... A Family** (Wednesday, December 14; 8 to 9 P.M.; ABC) is "This Is What *Glasnost* Looks Like."

Impresario Thomas, who seems to have grown younger, is abetted in the Evil Empire by beehived Soviet TV personality Tatiana Vedeneyeva, and in the United States by Whoopi Goldberg, Lily Tomlin, Jon Bon Jovi, Carly Simon, Robin Williams, the self-spoofing Penn and Teller, and the overexposed Kermit the Frog and Miss Piggy, in a satellite hookup ("space bridge") between elementary-school classrooms in New York (the Hard Rock Cafe, actually) and Moscow (Gosteleradio Studios, in point of fact).

These attractive American and Soviet

student scholars, having exchanged pen-pal letters, photographs, and souvenirs, meet face-to-face on giant screens; ask questions about dating, divorce, and rock music; and giggle a lot. Tomlin does her Ernestine impersonation; Williams does his Malabar-caveman freak-out; Penn and Teller make fun of the Cold War; Simon leads a children's chorus in a "We Are the World" sort of theme song; and the frog should give it a rest.

The best joke of the evening comes when Tomlin at her switchboard tries to connect the Hard Rock Cafe with the Soviet Union and gets, instead, the International Ladies' Garment Workers Union. I should say that there was a sex-specific difference of opinion in my household about *Free to Be . . . A Family.* I loved it. My wife threw up.

BEFORE THE HAPPY OCCASION OF **The Christmas Wife** (Monday, December 12; 8 to 9:30 P.M.; HBO), Jason Robards and Julie Harris hadn't collaborated since a Hallmark Hall of Fame production of *A Doll's House* more than three decades ago. Robards, of course, shows up everywhere. I'd wondered whatever became of Harris, until someone told me she's a regular on *Knots Landing.* Watching *Knots Landing* is against my principles. But watching such consummate professionals together again, in an affecting story of two strangers who try to bring their separate solitudes into some kind of healthy approximation on a lonely Christmas weekend, is a pleasure.

Robards plays a retired and widowed East Coast architect who won't let go of his traditional Christmas in a mountain cabin and his somewhat selective memories of his marriage. He refuses to fly to California and his grandchildren for the holidays. He seeks, instead, some "no strings attached" companionship from a "social arranger" who has advertised in the newspaper. Harris is the woman of mystery who agrees to spend the weekend with him.

Adapted for television by Katherine Ann Jones from a story by Helen Norris, *The Christmas Wife* goes quietly about its business of intimate details—the tree brought all the way from town to a forest full of them, the reindeer on the mantelpiece, the music box that plays Beethoven, the ukulele, the bow tie, and the Dorothy Parker poem "One Perfect Rose." As Robards exposes more of himself than he consciously knows, Harris sulks like a hen on her secrets, declining to hatch. There's an O. Henry twist. But *The Christmas Wife* is more demanding of itself than that. I can't tell you the truth about Harris, but I do promise that the last words in the scene, in which she doesn't appear at all, a twist-within-a-twist, will satisfy the hardest humbugs. ■

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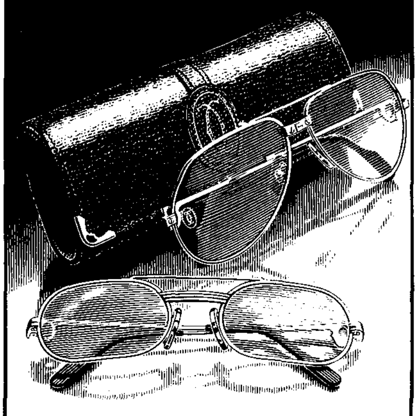

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> "...What makes *Emerald City* so impressive is its sneakily sweeping forward movement, propelled by intelligent dialogue..."

UP FROM DOWN UNDER: *Gates McFadden, Daniel Gerroll in David Williamson's comedy.*

UNFORTUNATELY FOR DAVID WILLIAMSON, Australia's leading playwright-scenarist, his fine play *The Club* opened here during a newspaper strike. His equally satisfying screenplay (from his own stage work) for Bruce Beresford's movie *Don's Party* was overlooked by critics and audiences, whose minds must have been on strike. Now comes an incisive, grimly graceful, painfully funny play, **Emerald City**—so let us not be three-time losers. Vastly more relevant to our lives than *The Year of Living Dangerously* (Williamson's biggest hit in America), this examination of how the noble ambition for fame deteriorates into lust for money and power, and how relationships of every kind subsist on deception, deserves our delightedly undivided attention.

Williamson's unabashedly autobiographical hero, Colin, is Australia's premier screenwriter, beloved of critics but often ignored by the public (*there's* a switch for you). He can't understand why such recognition is not tantamount to success, and so packs up his wife and children and moves from staid Melbourne to swinging Sydney, where the prime status symbol is how good your home or office view of the harbor is. Pretending not to harbor such arrant *arrivisme,* Colin nevertheless taunts his wife, Kate, a lowly book editor, for her socialist views, which include titanic efforts to get a protest novel by an aboriginal woman published over the boss's veto. Meanwhile, Colin has problems getting his agent, Elaine, behind his projected patriotic script about Australia's lonely, heroic World War II Coastwatchers, and he finally teams up with Mike, an opportunistic pragmatist whose piddling talent is wagged by an enormous and unsavory social and business savvy.

Mike deserves a berth among the theater's unforgettable comic creations, a larger-than-life pismire whose Machiavellian wheeling and dealing does not exclude a certain ingenuous charm. In Dan Butler, the character finds an incarnator of genius, an actor who makes grossness winsome and gives amorality a sweetly boyish panache. Colin accepts Mike's suggestion that they turn *The Coastwatchers* into a TV mini-series, to which Mike's contribution is scarcely more than typing. Although the show ends up as a critically acclaimed flop, Mike mendaciously turns it into a major instrument of his rise to the top as scriptwriter and henchman to an omnipotent media dreadnought, and damn the occasional torpedoes. Colin, though not exactly a failure, remains a Prometheus chained to his halfway-up plateau.

Meanwhile, Kate, with the despised Mike's anonymous help, gets the protest novel published and acclaimed. Long restive in her husband's shadow, she climbs to a publishing position of, shall we say, harboreal heights, with a commanding office view of the harbor and an ex officio change of social and sexual philosophy. Whereas Colin's lust for Helen, Mike's sexy mistress, ends in a hilarious fiasco, Kate... but no more plot! What makes the play so impressive is its sneakily sweeping forward movement, marvelously propelled by intelligent dialogue in which characters often stop in mid-speech to reveal to us their interior—often contradictory—monologues while the interlocutor holds his pose. It is a time-honored device to which few authors have brought, or carried away from, more lustrous new honors.

As Colin, Daniel Gerroll is, after some floundering, back in his imposing top form, exulting in his talent for irony and sarcasm, his wordsmanship equally deft with the sword and the lancet. There is a splendid crinkliness in his face and voice, a sardonic pucker that withers all counterstatements. He is admirably matched by Gates McFadden as Kate, using her cozy dowdiness as a hideout from which to sally forth on raids of seductive sophistication. As the tycoon, Jerry Lanning is almost equally good; only Doris Belack as Elaine and Alice Haining as Helen (is Williamson playing on two widely divergent mythic variants of the same name?) fall somewhat short of requirements.

At the Perry Street Theater, R. J. Cutler has directed compellingly, though he may have pushed for a slightly too fiendish tempo, which, given the quaint Aussie accents (unequally handled by the cast), may be a mite rigorous on the ear. James Youmans's décor, making a tasteful virtue of economy, Michael Krass's shrewd costumes, and Kenneth Posner's straightforward lighting are very much to the point. *Emerald City* portrays human rivalry with maximum comic and dramatic effect because it is as humorous as it is witty. Wit is diagnostic, humor is analytical; David Williamson is both.

MARK MEDOFF'S PLAYS GET PROGRESSIVELY less interesting, which, considering where they started from, is quite an achievement. It is not surprising that

Photograph by ©Gerry Goodstein.

Medoff hangs his shingle at New Mexico State U., where he teaches and runs a theater for which he writes his plays. This may be the last outpost in America where a play need compete only with tumbleweeds for action, and with the cry of the coyote for sound. His latest, **The Majestic Kid,** concerns a nerdy young lawyer from Chicago, Aaron Weiss, and his plucky quasi-girlfriend, the butch A. J. Pollard, who are trying to help the Apaches regain land that is rightfully theirs. But William S. Hart Finlay, the judge and crime boss of the region, proposes to sell it to greedy Easterners who'll turn it into the sort of thing greedy Easterners would. It emerges that the Indians themselves would make it into a resort, but *they* are entitled to do so.

Popeye had his spinach, Clark Kent his Superman suit, and Aaron has the Laredo Kid, the hero of the Westerns he savored as a boy, stepping down from the screen to his rescue. The Kid can coach and counsel, but, unseen by all except Aaron, he is unable to offer more than oral and moral support. His advice, in any case, is useless in the non-celluloid world. The judge is a ferocious adversary who will, at best, run Aaron out of the territory, at worst kill him, and, either way, keep mispronouncing his name as "Weess." Finlay's mistress, Lisa Belmondo (the names themselves are a fair sample of Medoff's humor), falls for Aaron, further incensing the judge and making it hard for Aaron to choose between her and A. J. For all the interest his dilemma generates, he might as well be torn between the two Grips—onstage stagehands, male and female—who silently shift the minimal scenery and bring on the would-be-whimsical props.

As a lampoon of the "not very long ago" West, where the action is laid, and of the very-long-ago Westerns, this limp spoof is terribly old Stetson. If there was a deeper meaning hidden in it, the varmint got away from me. There is, to be sure, the odd funny line, and even one amusing scene. But consider that the best gag is "Lisa was in love with her mother's third husband, the gourmet cook?" "No, with his brother, the brain-damaged vegetable." Consider further that most gags don't reach this high a level. "Sometimes you can make a saint mad enough to stop a porcupine barefoot"; most of them went thataway.

Derek Wolshonak directed uninspiredly in Lewis Folden's measly scenery. Stuart Zagnit, as Aaron, is not a true, but rather a pseudo, nerd; still, he does well enough. As A. J., Kay Walbye is better, and Michael Cullen is at least a standard Western villain. But there is no excuse for Alex Wipf's wimpy Laredo Kid or Juliette Kurth's wan and unappealing Lisa. (I much preferred the female Grip of Eliza Berry.) The night I attended, most of the slide projections were missing; the computer, it seems, had eaten the disk. Could one feed the play to it as well?

THE SECOND STAGE HAS REVIVED AN early play of Lanford Wilson's, **The Rimers of Eldritch.** I love much of Wilson's work, regard it as some of the best stuff written in America since Tennessee Williams, but could do without this piece, a sentimental-sensational vocal-visual collage of curdled life in a tiny hick town in muddled Middle America. It may have some historic interest, being arguably the first of a genre: a cross section of poeticized uncouthness. But it is dated and, despite its shortness, lumbering—much less effective than some other early Wilson. The production has a fine multilayered set by Santo Loquasto, searching lighting by Jennifer Tipton, and fluent staging by Mark Brokaw. Good performances come from Georgia Creighton, Mary Jay, Adam Storke, Danielle Du Clos, Stuart Rudin, Amy Ryan, and especially Suzy Hunt. William Mesnik, Bill Mondy, and Jennie Moreau are bad, bordering on offensive. The rest can pass, even as this, too, shall. ■

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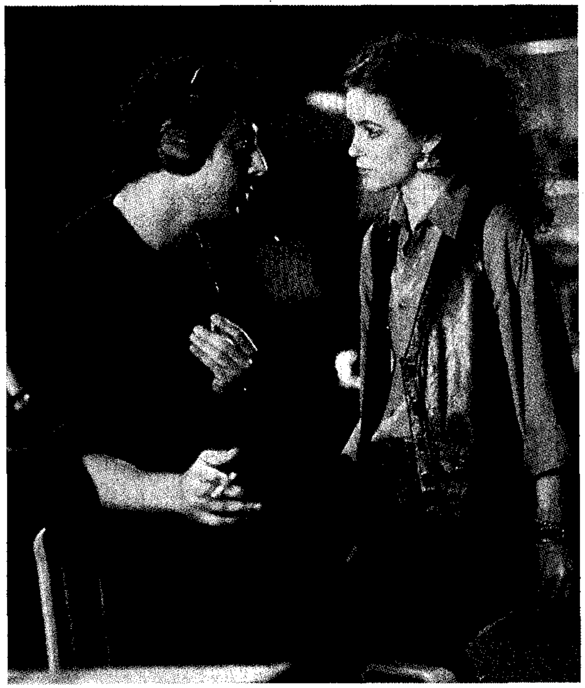
Movies/David Denby

RAGING BULL

"...Eric Bogosian is a spellbinding performer. But is he embracing Barry Champlain in *Talk Radio* or satirizing him?..."

BARRY CHAMPLAIN, THE NOISOME CALL-in-show host of **Talk Radio**(opening December 21), likes to say that "sticks and stones may break your bones, but words cause permanent damage."Every night, Barry (Eric Bogosian) receives curious messages from neo-Nazis and white supremacists, from people worried about whales, from the lonely, depressed, and strung-out. They weep on the air and either fawn over him or abuse him. He abuses them back. Soul mates in the psychotic American night, Barry and his callers need and deserve one another. *Talk Radio,* which Oliver Stone directed (from Bogosian's play), is exciting and nerve-jangling—without doubt one of the most complete expressions of paranoia ever put on film. In the end, the forces of hate that Barry exposes go after *him.* Words kill.



GIVING STATIC: *Bogosian with Ellen Greene.*

Barry is an only slightly exaggerated version of the jerks now clogging the American airwaves. "This country is in deep trouble," he begins, as if he had something urgent to say. But the material of his show is mostly lurid barroom/tabloid rage, a farrago of jeering racial and sexual attitudes. Cretinous, incoherent Jew-baiters and Negro-haters call in, muttering threats; Barry puts them on the air and ridicules them at the same time. He louses up the liberals, too, mocking the high-minded, the earnest, the concerned. Barry's myth of himself is that he's a fearless truth-teller, and since he always aims for the gut when he tells people off, he sometimes scores off the ignorance and hypocrisies of his callers. But just as often he climbs out on a limb, dangling out there talking nonsense, until he saves himself by cutting off the call.

He's very smart, but he doesn't think, he *talks,* so what comes out may be mawkish blather. As long as it's pitched high, blather is good enough for Barry. His voice—taunting, comforting, selling, advising—is all that he's got, and he sacrifices everything to it, saying nasty things because he's afraid to bore the audience with common sense. He's an entertainer in the same way that a low, ming-camp tent-revivalist like Jimmy Swaggart is an entertainer. Emotional extremes are his medium.

As you watch this movie, which is mostly set in a Dallas radio station during the final frenetic nights (and broadcasts) of Barry's life, your heart pounds along at double speed—here, as in *Salvador* and *Platoon,* Stone is a master of unease and loathing. *Talk Radio* is a scary ride on a roller coaster that goes faster and faster until it finally flies off the rails. Yet, at the same time, for all its bravura, the movie feels irresolute in certain ways. What is Bogosian and Stone's take on Barry? Do they mean him to be merely a show-business creep and megalomaniac? Or do they think that he's serving, willy-nilly, some higher function—drawing the poison out of the body politic and taking it into himself, sacrificing himself to the manias, the collective sick psyche, of America? At times, he seems to be both things—a creep who is also a suffering American saint.

The confusion may be a product of the way the project developed (see page 50). In Bogosian's play, Barry Champlain was certainly meant to be a pretentious show-biz clown. The play takes place entirely on one feverish night, when the craziness that is normally part of Barry's show begins to break through the studio walls. Dismayed by what he's stirred up, Barry cracks, denouncing the listeners as pathetic, telling the truth in a way, finally, that is unforgivable. Still, he'll be back the next night. He's all show business.

The movie retains Barry's anguished blowout, but it's no longer the climax. Bogosian and Stone have grafted onto the play the real-life story of Alan Berg, an abrasive Denver talk-show host who was murdered in 1984 by a white-supremacist group, The Order (the same group depicted in *Betrayed*). Reaching for apocalypse, Stone and Bogosian have dropped some of the play's comedy and satire, shaping the early sections of the movie so that they foreshadow the catastrophic conclusion. Barry ignores the many portents and warnings. Thus his floundering, self-destructive tirades have taken on a defiant aspect. In the movie, he's still unpleasant, but he's also unmistakably a hero—not just self-destructive but fearless in the face of death. Prometheus, bringing light between commercials. And this is wrong: Barry shouldn't be made into a hero.

Bogosian is a spellbinding performer—harsh, dominating, emotionally supercharged, with flashing eyes, twitching, hustler's lips, and a bassy voice that can turn braying when he pushes it. Hook-nosed and heavy-lidded, he has some of Lenny Bruce's hooded menace, a similar frenzied style of attack. And he has the first prerequisite of acting, emotional vividness. We may dislike Barry Champlain, but we're alive to what he's feeling. Bogosian brings out the little-boy fearfulness inside the nastiness, a yearning for peace and order underlying a habit of chaotic self-exposure. He goes deep into Barry's self-loathing. But is Bogosian embracing him or satirizing him? Perhaps both. As a stage monologist, he has demonstrated a vested interest in the kind of stunning, bitter rant that rattles the walls; in the theater as well as on radio, hot air is preferable to

Photograph by Joyce Rudolph.

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dead air. Part of him must like Barry's acidulous ravings.

Barry is a fascinating but minor creation. I wish that Bogosian had found lighter sides to him—something playful, frivolous, and appealing bubbling up in the tormented spieler. (When Ellen Greene came on for a few minutes as Barry's former wife, a cheerful, loving woman, I breathed a sigh of relief.) And Stone—very talented but a pounder—is hardly in a relaxed mood, either. As Bogosian, at his microphone, hammers away, Stone whirls the camera around him, shifts angles, plays reflections off the glass walls of the studio. This encircling movement creates the impression that the crazy and hapless voices coming in over the telephone are all aspects of Barry's unconscious. We are inside his brain. That's why *Talk Radio* is a paranoid's delight: The forces that finally go after Barry seem the fulfillment of his self-hatred.

All of this is impressive, but in a heavy-spirited, doom-laden way. Bogosian's unrelenting theatrical intensity—he starts high and never lets up—is grating and tiresome. (Even a volcano shuts down once in a while.) In general, the film medium has never taken kindly to blowhards, including satirical blowhards. As a movie actor, Bogosian lacks repose—or Stone doesn't find it in him. *Talk Radio* is a remarkable solution to the problem of filming a static event, but Stone, if anything, has overdynamized the material. There's never a moment when he allows the audience just to look at Bogosian, absorbing who he is, and that's something an audience needs to do if it's going to accept an actor as a star. Bogosian and Stone are a dreadnought combination; they produce enough anxiety to throw a ten-ton tank into a depression. And *Talk Radio,* though exciting, isn't really exhilarating. It's too overwrought to give much pleasure.

WILLIAM HURT, THE MOST DEFT OF AMERIcan leading men, gives a fine, detailed comic performance in **The Accidental Tourist** (opening December 22) as a man whose soul and appetite have gone into hiding. Playing Macon Leary, the dead-in-the-water, deeply withdrawn hero of this gentle adaptation of Anne Tyler's 1985 novel, he's often very funny—every bit as grouchy, put-upon, and squeamish as the W. C. Fields who shuddered if anyone touched him.

Macon, in misery after the death of his son, has reduced unruly life to the Law of Comfort. Anyone who has ever slipped into self-pity, or become fixated on a sheet turned down just so, oatmeal cooked just right, or the perfect bowel movement, will understand the peculiar frustrations and triumphs of such a state. As a way of clinging to life, it is extraordinarily tenacious and, at the same time, entirely inadequate, and needs to be busted apart by sex, love, children, and pain. *The Accidental Tourist* is the story of Macon's progressive discomfort and eventual renewal.

Lawrence Kasdan, whose work in the past has struck me as slicker than slick, has made a quiet but steadily entertaining movie. Working with writer Frank Galati, he has captured the deadpan wit of Tyler's slice-of-Baltimore portraiture, adding a touch of the Addams family in the lugubrious silences of the Leary-family household. The movie is brownish in color and emotionally reticent in temperament, but since it is also precise, the restraint is never boring. Kathleen Turner is the passionate wife who knows Macon so well that she stifles him, and toothy, perpendicular Geena Davis is the crude but irrepressibly good woman who pretends that Macon is actually capable of a full emotional life. Under her persistent prodding, his existence ceases to be a series of meaningless accidents.

In brief: IVAN REITMAN'S DIRECTION OF **Twins** is amazingly poky. It's as if Reitman had decided the premise of Danny DeVito and Arnold Schwarzenegger as twins was so hilarious that he didn't need to do much more than let the movie play by itself. Actually, those two as twins can only work with ceaseless invention—but Reitman, when he does do something, unaccountably goes for sentiment. Schwarzenegger, as a test-tube baby created to be a paragon of civilization, walks around in knickers and grins goofily, his face a mask of beatitude, while Danny DeVito, playing a completely selfish man, has the obscene, twitching sexual energy of a small rabbit trying to thwart a lab experiment.... The great old actors in **Cocoon: The Return**—Hume Cronyn, Jessica Tandy, Jack Gilford, Elaine Stritch—might have done wonders with material less cloying. As it is, they make this soft, sweet rubbish almost tolerable to sit through. Gilford's querulous integrity is particularly moving.... **Full Moon in Blue Water**, featuring a rare sleepy performance by Gene Hackman, would have worked only if the raffish Gulf of Mexico atmosphere had been about ten times thicker than it is. The movie is basically a single-set stage play in which you wait for the leading character to notice what the audience can see from the moment the curtain rises.... In **The Land Before Time**, an exciting full-length animated cartoon directed by Don Bluth (*An American Tail*), a group of baby dinosaurs braves earthquakes, yawning chasms, swamps, and a hungry tyrannosaurus rex before arriving in The Great Valley (whatever that is). Perhaps too scary for very young children but fine for everyone else. ■

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

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SEVERAL DESIGNERS ARE REPRESENTED at this showroom; clothing fits women sizes 4–12. At wholesale: Miyo printed-cotton T-shirts, here $12 (short-sleeved) and $25 (long-sleeved); Staccato woven-cotton coordinates, here $39–$75; Valerie Lynn hand-painted holiday silks, including a raw-silk noil duster with metallic black, here $65–$125; Canvasbacks melton-wool baseball jackets, here $75. Also, Celaya wool or cotton sweaters, wholesale $89–$135, here $65–$95; Flossie Lurex tops, wholesale $200, here $75; challis prints, wholesale $85, here $60–$75. Cash only; all sales final. *Whalen Welsh, Ltd., 110 W. 40th St., Room 2506 (719-9880); Tues.–Thurs. 10 a.m.–6 p.m.; 12/6–8.*

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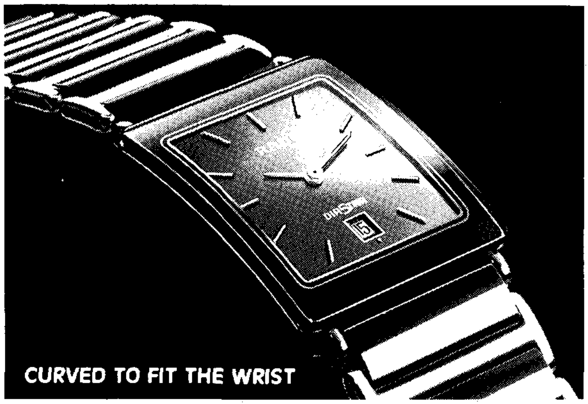

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 12/13: *Retracing Steps: American Dance Since Postmodernism; Beehive.* #2—Through 12/29: Film Forum's Greatest Hits." 12/7–8: *Dr. Jekyll and Mr. Hyde; Freaks.* 12/9–11: *Stalker.* 12/12: *Greed; Potemkin.* 12/13–14: *The Horse Thief.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). Program Unavailable.
3. **ESSEX—Grand St. at Essex. St.** (982-4455). Closed for renovations.
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Wings of Desire.* #2—*We the Living.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—Through 12/8: *Things Change.* Opening 12/9: *My Stepmother is an Alien.* #2—*Madame Sousatzka.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *Cocoon: The Return.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Tequila Sunrise.* #2—*Naked Gun.* #3—*Everybody's All-American.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 12/7: *The Kennel Murder Case; The Gracie Allen Murder Case.* 12/8: *Moulin Rouge; Foolish Wives.* 12/9–10: *Notorious; Spellbound.* 12/11: *To Catch a Thief; Wait Until Dark.* 12/12: *Le Testament du Dr. Cordelier; The Little Theatre of Jean Renoir.* 12/13: *Les Biches; Vivre Sa Vie.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). Program Unavailable.
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*A Cry in the Dark.* #2—Through 12/8: *Fresh Horses.* Opening 12/9: *Twins.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Mystic Pizza.* #2—*Matador.* #3—*Bagdad Cafe.* #4—*Spike of Bensonhurst.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Crossing Delancey.* #2—Through 12/8: *Gorillas in the Mist.* Opening 12/9: *Twins.* #3—*The Land Before Time.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Oliver and Company.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Cocoon: The Return.*
23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590). Film clips from fifties rock 'n' roll stars.
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Child's Play.* #2—*The Accused.* #3—*Scrooged.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). Through 12/8: *The Land Before Time.* Opening 12/9: *My Stepmother is an Alien.*
26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). *Tequila Sunrise.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). Through 12/8: *Fresh Horses.* Opening 12/9: *My Stepmother is an Alien.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—Through 12/8: *Everybody's All-American.* Opening 12/9: *Twins.* #2—Through 12/8: *The Land Before Time.* Opening 12/9: *Twins.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Scrooged.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Night of the Demons.* #2—*Tequila Sunrise.* #3—*High Spirits.* #4—*Spike of Bensonhurst.* #5—*A Cry in the Dark.* #6—*Iron Eagle II.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408) *Naked Gun.*
35. **MOVIELAND—Broadway at 47th St.** (757-8320). *They Live.*
36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262) *Naked Gun.* **EMBASSY 3**—*Child's Play.* **EMBASSY 4**—*Dakota.*
37. **CINE—Seventh Ave. bet. 47–48th Sts.** (398-1720). #1—Program Unavailable. #2—*Mystic Pizza.*
40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). *Oliver and Company.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Cocoon: The Return.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Naked Gun.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Madame Sousatzka.* **CARNEGIE SCREENING ROOM**—(757-2131). *We the Living.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Tequila Sunrise.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Full Moon in Blue Water.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Hanna's War.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). "The Films of Katharine Hepburn and Spencer Tracy." 12/7: *Boys Town; Fury.* 12/8: *Judgment at Nuremberg.* 12/9–10: *Without Love; Adam's Rib.* "On the Town: New York Musicals." 12/11–12: *On the Town; West Side Story.* 12/13–14: *Coney Island; Forty-Second Street.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Cocoon: The Return.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). Through 12/8: *The Land Before Time.* Beg. 12/9: *Madame Sousatzka.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Another Woman.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Oliver and Company.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 12/8: *Everybody's All-American.* Through 12/8: *My Stepmother is an Alien.* #2—Through 12/8: *Fresh Horses.* Opening 12/9: *Twins.*

53. BARONET—Third Ave. at 59th St. (355-1663). Through 12/8: *Madame Sousatzka.* Opening 12/9: *Twins.* **CORONET**—*A Cry in the Dark.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Last Temptation of Christ.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). Closed for renovations.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Scrooged.* #2—*High Spirits.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Buster.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Child's Play.* #2—*1969.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Crossing Delancey.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). Through 12/8: *The Accused.* Opening 12/9: *Mississippi Burning.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 12/8: *Fresh Horses.* Opening 12/9: *Twins.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Oliver and Company.* #2—*Tequila Sunrise.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Scrooged.* #2—*Naked Gun.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Accused.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Salaam Bombay!* #2—*Hotel Terminus.* #3—*The Thin Blue Line.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Women on the Verge of a Nervous Breakdown.* #2—*Nobody Listened.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Everybody's All-American.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Naked Gun.* #2—*Scrooged.* #3—*A Cry in the Dark.* #4—*Tequila Sunrise.* #5—*Child's Play.* #6—Through 12/8: *1969.* Opening 12/9: *Mississippi Burning.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—Through 12/8: *The Land Before*

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A FREDERICK ZOLLO Production An ALAN PARKER Film
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Production Designers PHILIP HARRISON GEOFFREY KIRKLAND
Director of Photography PETER BIZIOU, B.S.C. Written by CHRIS GEROLMO
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Time. Opening 12/9: *Twins.* #2—Through 12/8: *Things Change.* Opening 12/9: *Twins.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Oliver and Company.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Cocoon: The Return.* #2—Through 12/8: *Cocoon: The Return.* Beg. 12/9: *The Land Before Time.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Child's Play.* #2—*The Land Before Time.* #3—*Night of the Demons.* #4—*Naked Gun. Dakota.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Night of the Demons.* #2—*Iron Eagle II; High Spirits.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 12/8: *The Land Before Time; Dakota.* Opening 12/9: *Twins.* #2—*Child's Play.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: Mon.-Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30, and 4:30: *Behold Hawaii* and *Dance of Life,* both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—35 Avenue at 36 St., Astoria (718-784-0077). $5; students and seniors, $2.50. Through 12/9: "Jerry Lewis: A Film and Television Retrospective." 12/7 at 2:30: *The Stooge* (1952), dir. Norman Taurog. 12/8 at 2;30; *The Disorderly Orderly* (1964), dir. Frank Tashlin. 12/9 at 2:30; *Cinderfella* (1960), dir. Frank Tashlin. Through 1/6/89: "Biblical Spectacle Films." 12/9 at 7:30: *Samson and Delilah* (1949), dir. Cecil B. DeMille, with Hedy Lamarr. 12/10 at 12:30; *Esther and the King* (1960), dir. Raoul Walsh, with Joan Collins; at 3: *King of Kings* (1961), dir. Nicholas Ray, with Jeffrey Hunter; at 7:30: *Quo Vadis* (1951), dir. Mervyn LeRoy, with Deborah Kerr. 12/11 at 2: *Ben Hur* (1959), dir. William Wyler, with Charlton Heston.

ANTHOLOGY FILM ARCHIVES—34 Second Ave. (505-5181). $5.12/7 at 7:"Essential Cinema No. 17," films by Stan Brakhage; at 8: *The Kid* (1921) and *The Idle Class* (1921), both dir. Chaplin; at 10: *Mouchette* (1966), dir. Robert Bresson. 12/8 at 7: *Pull My Daisy* (1959), dir. Robert Frank and Alfred Leslie; *The Sin of Jesus* (1961), dir. Frank; at 8:30: the films of Gunvor Nelson; at 10: *Pestilent City* (1965) and *Echoes of Silence* (1965), both dir. Peter Goldman. 12/9 at 7: the films of Gunvor Nelson; at 8: *Me and My Brother* (1965), dir. Robert Frank; at 9: *Songs 15–22* (1965), dir. Stan Brakhage; at 10: (See 12/8 at 10). 12/10 at 8 and 10: *Chappaqua* (1967); at 8:30: the films of Gunvor Nelson; at 10: *Songs 24.* 12/11 at 7: *Life Raft Earth* (1969), dir. Robert Frank, Rudy Wurlitzer, and Gary Hill; *Conversations in Vermont* (1969), dir. Robert Frank; *About Me: A Musical* (1971), dir. Frank; at 8: *23rd Psalm Branch* (1966), dir. Stan Brakhage. 12/12 at 7: (See 12/8 at 7); at 8:30: *Dream Street* (1921), dir. D. W. Griffith.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 1/6/89: "The Aids Crisis is Not Over," a selection of recent videotapes, organized by Gregg Bordowitz.

ASIAN CINEVISION—American Museum of Natural History, Central Park West at 79th St. (925-8685). Free. 12/9–10, in conjunction with American Museum of Natural History, shown at the museum's Kaufmann and Linder Theaters: "Cinema and Society: Asian Perspectives." 12/9 at 2: *Warriors of the Wind* (1985), dir. Hayao Miyazaki; at 4: *Super Citizen* (1985), dir. Wang Yen (1985); at 6:30: *Playgirl* (1985), dir. Mel Chionglo. 12/10 at 2: *Twilight of the Cockroaches* (1987), dir. Hiroaki Yoshida; at 2: *Gilsodom* (1985), dir. Lim Kwon-Taek; at 3:30: panel dicussion with Herky Del Mundo, Temple University and Ninotchka Rosca, journalist; at 4: *Miracle* (1982), dir. Ishmael Bernal; at 6:30: panel discussion with Singman Rhee; at 6:30: *Super Citizen.*

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. 12/10 at 3: *Charlotte's Web* (1979), dir. Charles Nichols. 12/11 at 2: *Serpent of the Nile* (1953), dir. William Castle.

CASA DE ESPANA—314 E. 39th St. (689-4232). Through 12/17: "A Cycle of Louis Buñuel Films." 12/10 at 4: *The Discreet Charm of the Bourgeoisie* (1972). 12/13 at 7: *The Phantom of Liberty* (1974).

CLOCKTOWER—108 Leonard St. (233-1096). Free. Through 12/11: "Here and There: Travels," an exploration of the historical tradition and contemporary manifestations of travel in video and film.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 12/7–8 at 7: "Double Feature": *Coming Attractions: An Informal History of the Motion Picture Trailer* (1988), dir. Gwendolyn Foster-Dixon and Wheeler Dixon; *Her Sisier's Secret,* dir. Edgar G. Ulmer. 12/9 at 8: "In Person: Fred Worden," screenings include *Plotting the Grey Scale, Panovision, Here, There, Now, Later,* and *Insomnia,* all silent films; plus *Breakout* (1986) and *How the Hell I Ripped Hack Goldstein's painting in the Elevator* (1987), 12/10 at 8: "From Australia": Mark Titmarsh Presents "Metaphysical TV," screening avant-garde films from Australia. 12/11 at 8 and 12/12–13 at 7: *Landlord Blues* (1987), dir. Jacob Burkhardt.

FRAUNCES TAVERN MUSEUM—54 Pearl St. (425-1778). Free with museum admission. "American Classics." 12/11 at 2: *The Hunchback of Notre Dame* (1923), dir. Wallace Worsley, with Lon Chaney.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 12/7 at 2, 6, and 8:45: *Tenue de Soiree* (1986), dir. Bertrand Blier.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 2/24/89: "Joyu: Great Actresses of the Japanese Screen." "A Tribute to Kinuyo Tanaka." 12/9 at 6:30: *Equinox Flower* (1958), dir. Yasujiro Ozu. 12/10 at 2: *The Life of Oharu* (1952), dir. Kenji Mizoguchi.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.-Sat. 1–6. Through 12/23 at 1: "Two in Twenty": screenings of episodes of the Boston-based lesbian soap opera.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $5. "Personal Cinema Program." 12/9 at 8: Screenings by James Broughton and Joel Singer include *Erogeny* (1976), *Together* (1976), *Windowmobile* (1977), *Song of the Godbody* (1977), *The Gardener of Eden* (1981), *Shaman Psalm* (1981), *Devotions* (1983), and *Scattered Remains* (1988). 12/10 at 8: Screening of the works of Barbara Meter include *From the Exterior* (1970), *And a Table* (1973), *Song for Four Hands* (1972), *Binnensteuiten* (1984), *Feest* (1985), and *Andante, Ma Non Troppo* (1988).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Wed.-Sat. noon–5, Tue. noon–8. Through 1/12/89: "Young and Rubicam and Broadcasting: Growing Up Together." Through 12/10: "International Emmy Screenings." 12/13–24: "Holiday Highlights." 12/13 at 12:05, 1:45, 3:30 include *How the Grinch Stole Christmas, John Denver and the Muppets,* and *Happy Holidays with Frank Sinatra and Bing Crosby.* "Comedy Break": 12/7: "The George Burns and Gracie Allen Show." 12/8–9: "The Jack Benny Program," "It's Garry Shandling's Show." 12/13–14; "The I Love Lucy Christmas Special." and "I Remember Mama." "Saturday Screenings for Children," 12/10 at 12:30 and 3: *The Worst Witch.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 12/15: "Recent Films From West Germany." 12/8 at 2:30; *The Virgin Machine* (1988), dir. Monika Treut, with Ina Blum; at 6: *Butterflies* (1987), dir. Wolfgang Becker, with Betram von Boxberg. 12/9 at 2:30; *Forbidden to Forbid* (1987), dir. Luthar Lambert, with Ingrid Caven; at 6: (See 12/8 at 2:30). 12/10 at 2: *The Microscope* (1987), dir. Rudolf Thome, with Vladimir Weigl; at 5: *Machine Dreams* (1988), dir. Peter Krieg. 12/11 at 2: (See 12/8 at 6); at 3:30: *Dolly, Lotte, and Maria* (1988), dir. Rosa von Praunheim; at 5: (See 12/9 at 2:30). 12/12 at 2:30: (See 12/10 at 5); at 6: *Line 1* (1987), dir. Reinhard Hauff, with Ilona Schulz. 12/13 at 2:30: (See 12/11 at 3:30). Through 12/13: "Restored Treasures from Cinémathèque Française." 12/9 at 3: *Fanfan la tulipe* (1925), dir. Rene Leprince, with Aime Simon-Girard, episodes 1 and 2; at 6 episodes 3 and 4. 12/10 at 2:30: episodes 5 and 6; at 5:30: episodes 7 and 8. 12/11 at 2:30 and 5:30: *Tillers of the Soil* (1923), dir. Robert Boudrioz, with Jacques de Feraudy. **Titus Theater 2:** 12/8 at 3 and 6: "What's Happening?" "A Tribute to Paul Falkenberg," screenings include *A Time for Bach* (1949), *Jackson Pollock* (1951), and *Lincoln Speaks at Gettysburg* (1953). 12/12 at 6:30: "Video Viewpoints": "Selected Bedtime Stoires" dir. Julie Zando.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 12/7 at 8: *Wedding in Galilee* (1987, Israel), dir. Michel Lhleifi. 12/8 at 8: *Plain Talk and Common Sense (Uncommon Senses)* (1987, U.S.), dir. Jon Jost, who will be present for the screening. 12/ 9 at 8 and 10:15: *House of Games* (1987, U.S.), dir. David Mamet, with Lindsay Crouse and Joe Mantegna. 12/10 at 8: "New Community Cinema's Fifteenth Anniversary Celebration," includes a screening of *Pelle the Conqueror* (1988), dir. Bille August, with Max von Sydow. 12/11 at 3, 5, and 7: *La Traviata* (1982, Italy), dir. Franco Zeffirelli, with Placido Domingo. 12/12–13 at 8: *Dead Ringers* (1988, U.S.), dir. David Cronenberg, with Jeremy Irons.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609). Free. 12/8 at noon: "Viewpoint...American Idiom: The Films of Tom Davenport": *Jack and the Dentist's Daughter* (1984); *A Singing Stream* (1987); at 6: "Meet the Makers...Video": *A Jar Full of Jam* (1988), dir. Tony Labat. 12/13 at noon: "Featuring James Agee": *The African Queen* (1951), dir. John Huston, with Humphrey Bogart and Katharine Hepburn, written by Agee; at 2:30: *Night of the Hunter* (1955), dir. Charles Laughton, with Robert Mitchum and Lillian Gish, written by Agee.

PERFORMANCE SPACE 122—150 First Ave., at 9th St. (477-5288). $8. 12/11 at 9: "Reel Time," screenings include *Deutschland Spiegel* (1980), dir. Sharon Couzin, *Peggy and Fred in Hell* (1987), dir. Leslie Thorton, *Partitions* (1988), dir. Robert Hilferty, *Punk Poultry* (1980), dir. Jo Andres, and *Justice Lamented—The Nature of Her Perfect Memory* (1981), dir. Tal Yarden.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 12/9: "The First Annual Human Rights Watch Film Festival." 12/7 at 6:30: *Prisoner Without a Name, Cell Without a Number* (1983), dir. Linda Yellen; *Colors of Hope,* dir. David Grubin; at 9: *The Cause of Ireland* (1983), dir. Chris Reeves. 12/8 at 6:30: *Man of Iron* (1981), dir. Andrezej Wajda; at 9: *Memories of Prison* (1984), dir. Nelson Pereira dos Santos. 12/9 at 6:30: *Battle of Algiers* (1966), dir. Gillo Pontecorvo; at 9: *Improper Conduct* (1984), dir. Nestor Almendros and Orlando Jimenez-Leal.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). $4, members; $5, non-members. "Silent Sundays." 12/10 at 7: "Little Theater of the Deaf": a holiday program spoken and signed.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Yiddish Film Series." 12/11 at 1:30: *A Vilna Legend* (1924/33), dir. Zygmunt Turkow, with Ida Kaminska, discussion by film critic Jim Hoberman.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "1988–89 New American Film and Video Series." Through 12/22: *Each Time I See You, I Feel It Could Be the Last* (1987), dir. Al Wong, a film, video, and photographic record of the media and performance artist's 91-year-old father.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Child's Play.* #2—*The Land Before Time.* #3—*Naked Gun; Night of the Demons.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Oliver and Company.* #2—*Fresh Horses.* #3—*Cocoon: The Return.* #4—*Child's Play; Naked Gun.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Scrooged.* #2—*Naked Gun.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*The Land Before Time.* #2—*Child's Play; Scrooged.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Night of the Demons.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Cocoon: The Return.* #2—Through 12/8: *The Land Before Time.* Beg. 12/9: *Twins.* #3—*Tequila Sunrise.* #4—Through 12/8: *High Spirits.* Beg. 12/9: *My Stepmother is an Alien.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 12/8: *Night of the Demons.* Beg. 12/9: *Seven Hours to Judgment.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Naked Gun.* #2—*Scrooged.* #3—*Oliver and Company.* #4—*Child's Play.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 12/8: *The Land Before Time.* Beg. 12/9: *Twins.* #2—*Cocoon: The Return.* #3—*Tequila Sunrise.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Tequila Sunrise.* #2—*The Land Before Time.* #3—*Oliver and Company; The Accused.* #4—*Night of the Demons.* #5—*Child's Play.* #6—*Ernest Saves Christmas.* #7—*They Live.* #8—*High Spirits.* #9—*Iron Eagle II.* #10—*Cocoon: The Return.* #11—*Dakota.* #12—*Scrooged.* #13—*Naked Gun.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Cocoon: The Return.* #2—*Scrooged.* #3—*The Night of the Demons.* #4—*A Cry in the Dark.* #5—*Tequila Sunrise.* #6—*Fresh Horses.* #7—*Ernest Saves Christmas.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Accused.* #2—*High Spirits.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Naked Gun.* #2—*Ernest Saves Christmas.* #3—*The Land Before Time; Crossing Delancey.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Cocoon: The Return; A Cry in the Dark; Ernest Saves Christmas.* #2—*Oliver and Company; Mystic Pizza.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Ernest Saves Christmas.* #2—*High Spirits; Night of the Demons.* #3—*Child's Play.* #4—*Oliver and Company.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Child's Play.* #2—*Night of the Demons.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Tequila Sunrise.* #2—Through 12/8: *Night of the Demons.* Beg. 12/9: *My Stepmother is an Alien.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Land Before Time.* #2—*Naked Gun.* #3—*Child's Play.* #4—*High Spirits.* #5—*Dakota.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*The Land Before Time; Night of the Demons.* #2—*Child's Play.* #3—*Ernest Saves Christmas.* #4—*Naked Gun.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Cocoon: The Return.* #2—*A Cry in the Dark.* #3—*Tequila Sunrise.* #4—*Child's Play.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Naked Gun.* #2—*Naked Gun.* #3—*The Land Before Time.* #4—*Fresh Horses; Hanna's War.* #5—*Night of the Demons.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Scrooged.* #2—*High Spirits.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*The Land Before Time.* #2—*Naked Gun.* #3—*Child's Play.* #4—*Scrooged.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Child's Play.* #2—*Fresh Horses.* #3—*Scrooged.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Tequila Sunrise.* #2—*Naked Gun.* #3—*The Land Before Time.* #4—*Cocoon: The Return.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Naked Gun.* #2—*Tequila Sunrise.* #3—*Cocoon: The Return.* #4—*Scrooged.* #5—*A Cry in the Dark.* #6—*The Land Before Time.* #7—Through 12/8: *Fresh Horses.* Beg. 12/9: *Twins.* #8—Through 12/8: *High Spirits.* Beg. 12/9: *My Stepmother is an Alien.* #9—Program Unavailable.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333) #1—*Tequila Sunrise.* #2—Through 12/8: *Madame Sousatzka.* Beg. 12/9: *Twins.* #3—Through 12/8: *Oliver and Company.* Beg. 12/9: *Oliver and Company. Child's Play.* #4—*Naked Gun.* #5—*Cocoon: The Return.* #6—Through 12/8: *The Land Before Time; Child's Play.* Beg. 12/9: *My Stepmother is an Alien.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Things Change.* #2—*Crossing Delancey.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Child's Play.* #2—*Naked Gun.* #3—*Night of the Demons.* #4—*Oliver and Company.* #5—*Tequila Sunrise.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Cocoon: The Return.* #2—*The Land Before Time.* #3—*Naked Gun.* #4—*Tequila Sunrise.* #5—Through 12/8: *Night of the Demons.* Beg. 12/9: *Twins.* #6—Through 12/8: *Dakota.* Beg. 12/9: *My Stepmother is an Alien.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Crossing Delancey.* #2—*Tequila Sunrise.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Cocoon: The Return.* #2—*The Land Before Time.* #3—Through 12/8: *High Spirits.* Beg. 12/9: *My Stepmother is an Alien.* #4—Through 12/8: *Dakata.* Beg. 12/9: *Madame Sousatzka.*

303. CORONA—PLAZA—(639-7722). Through 12/8: *Night of the Demons.* Beg. 12/9: *Child's Play.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Naked Gun.* #2—*Scrooged.* #3—*Cocoon: The Return.* #4—*The Land Before Time.* #5—*High Spirits.* #6—Through 12/8: *Everybody's All-American.* Beg. 12/9: *Twins.* #7—Program Unavailable.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Scrooged.* #2—*Naked Gun.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Scrooged.* #2—*Naked Gun.* #3—Through 12/8: *Naked Gun.* Beg. 12/9: *Twins.* #4—Through 12/8: *Night of the Demons.* Beg. 12/9: *Twins.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Cocoon: The Return.* #2—*Crossing Delancey.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Crossing Delancey.* #2—*Oliver and Company.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*A Cry in the Dark.* #2—Through 12/8: *Fresh Horses.* Beg. 12/9: *My Stepmother is an Alien.* #3—*Cocoon: The Return.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*High Spirits.* #2—*Madame Sousatzka.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Child's Play.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Tequila Sunrise.* #2—*The Land Before Time.* #3—*Night of the Demons.* #4—Through 12/8: *Everybody's All-American.* Beg. 12/9: *Twins.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Hanna's War.* #2—*Mystic Pizza.* #3—*Night of the Demons.* #4—*Child's Play; Oliver and Company.* #5—*Cocoon: The Return.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Full Moon in Blue Water.* #2—*Scrooged.* #3—*Ernest Saves Christmas.* #4—*Madame Sousatzka.* #5—*High Spirits; The Land Before Time.* #6—*The Accused.* #7—*Naked Gun.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Tequila Sunrise.* #2—*Oliver and Company.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Cocoon: The Return.* #2—*Child's Play.* #3—*Naked Gun.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Oliver and Company.* #2—*Scrooged.* #3—*Naked Gun.* #4—Through 12/8: *Child's Play.* Beg. 12/9: *Twins.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Cocoon: The Return.* #2—*Tequila Sunrise.* #3—Through 12/8: *The Land Before Time.* Beg. 12/9: *Twins.*

320. REGO PARK—DRAKE—(457-4002). *The Accused.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Land Before Time.* #2—*Naked Gun.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Naked Gun.* #2—*Oliver and Company.*

401. NEW DORP—HYLAN—(351-6601). #1—Through 12/8: *Child's Play.* #2—*Scrooged; Ernest Saves Christmas.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Naked Gun.* #2—*Tequila Sunrise.* #3—*Cocoon: The Return.* #4—*Scrooged.* #5—*High Spirits.* #6—*The Land Before Time.* #7—*The Accused.* #8—Through 12/8: *Naked Gun.* Beg. 12/9: *Twins.* #9—Through 12/8: *Cocoon: The Return.* Beg. 12/9: *My Stepmother is an Alien.* #10—Program Unavailable.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). *Oliver and Company.*

502. BETHPAGE—MID-ISLAND—(796-7500). *The Accused.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Tequila Sunrise.* #2—*Cocoon: The Return.* #3—*Night of the Demons.* #4—*Everybody's All-American.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Naked Gun.* #2—*The Land Before Time.* #3—*Oliver and Company; Child's Play.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Naked Gun.* #2—*Scrooged.* #3—*Cocoon: The Return.* #4—*Tequila Sunrise.* #5—*Child's Play.* #6—*Oliver and Company.* #7—*1969.* #8—*The Accused.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 12/8: *A Cry in the Dark.* Beg. 12/9: *Twins.* #2—*Tequila Sunrise.* #3—*Everybody's All-American.*

507. HEWLETT—HEWLETT—(791-6768). *Mystic Pizza.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 12/8: *Night of the Demons.* Beg. 12/9: *A Cry in the Dark.* #2—*The Accused.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Scrooged.* #2—Through 12/8: *Full Moon in Blue Water.* Beg. 12/9: *Twins.* #3—*Oliver and Company.* #4—*Child's Play.* #5—*The Land Before Time.* #6—*Naked Gun; High Spirits.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Child's Play.* #2—Through 12/8: *Full Moon in Blue Water.* Beg. 12/9: *The Land Before Time.* #3—*Everybody's All-American.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Oliver and Company.* #2—*Ernest Saves Christmas.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Naked Gun.* #2—*Scrooged.* #3—*Child's Play.* #4—*The Land Before Time.* #5—*High Spirits.* #6—*Mystic Pizza.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 12/8: *Oliver and Company; The Good Mother; The New Adventures of Pippi Longstocking.* Beg. 12/9: *The Accused.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Cocoon: The Return.* #2—*Cocoon: The Return.* #3—*High Spirits.* #4—Through 12/8: *Fresh Horses.* Beg. 12/9: *My Stepmother is an Alien.*

515. MALVERNE—TWIN—(599-6966). #1—*The Good Mother.* #2—*The Accused.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Cocoon: The Return.* #2—*Scrooged.* #3—*Naked Gun.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Ernest Saves Christmas.* #2—Through 12/8: *Full Moon in Blue Water.* Beg. 12/9: *Twins.* #3—*Tequila Sunrise.* #4—*Naked Gun.* #5—*Scrooged.* #6—*High Spirits.* #7—*The Land Before Time.* #8—Through 12/8: *Dakota.* Beg. 12/9: *My Stepmother is an Alien.* #9—*Child's Play.*

518. MASSAPEQUA—PEQUA—(799-6464). *Cocoon: The Return.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Land Before Time; Crossing Delancey.* #2—*Cocoon: The Return.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Ernest Saves Christmas; Tequila Sunrise.* #2—*Mystic Pizza; Fresh Horses.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Mystic Pizza.* #2—*The Accused; Ernest Saves Christmas.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Everybody's All-American; Ernest Saves Christmas.* #2—*Child's Play; Tequila Sunrise.* #3—*The Land Before Time.* #4—*Mystic Pizza; Oliver and Company.* #5—*1969.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Naked Gun.* #2—Through 12/8: *The Land Before Time.* Beg. 12/9: *Twins.* #3—*Scrooged.* #4—*Tequila Sunrise.* #5—*Tequila Sunrise.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*A Cry in the Dark.* #2—*Crossing Delancey.*

526. ROSLYN—ROSLYN—(621-8488). #1—Through 12/8: *Madame Sousatzka.* Beg. 12/9: *My Stepmother is an Alien.* #2—*Without a Clue; Fresh Horses.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 12/8: *A Cry in the Dark.* Beg. 12/9: *My Stepmother is an Alien.* #2—*Everybody's All-American.* #3—*Tequila Sunrise.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Cocoon: The Return.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*High Spirits; They Live.* #2—*Oliver and Company.* #3—*Scrooged.* #4—*Die Hard.* #5—*Cocoon: The Return.* #6—*The Accused.* #7—*Child's Play.* #8—*Night of the Demons.* #9—*Iron Eagle II.* #10—*Ernest Saves Christmas.* #11—*Clara's Heart.* #12—*Naked Gun.* #13—*Tequila Sunrise; Dakota.*

531. WANTAGH—WANTAGH—(781-6969). *Without a Clue.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 12/8: *Scrooged.* Beg. 12/9: *Twins.* #2—*Tequila Sunrise.* #3—*Naked Gun.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Fresh Horses.* #2—*A Cry in the Dark.* #3—*The Land Before Time.* #4—*Madame Sousatzka.* #5—*Alien Nation.* #6—*Hanna's War; Who Framed Roger Rabbit.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Kamilla and the Thief.* #2—*Bird.* #3—*Wings of Desire.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*High Spirits.* #2—*Night of the Demons.* #3—*Cocoon: The Return.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Naked Gun.* #2—*Scrooged; The Land Before Time.* #3—Through 12/8: *Full Moon in Blue Water.* Beg. 12/9: *Twins.*

602. BAY SHORE—CINEMA—(665-1722). Through 12/8: *Dakota.* Beg. 12/9: *My Stepmother is an Alien.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Tequila Sunrise.* #2—*Child's Play.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Child's Play.* #2—*Everybody's All-American; The Land Before Time.* #3—*Full Moon in Blue Water.* #4—*Mystic Pizza.* #5—*Cocoon: The Return.* #6—*Scrooged.* #7—*Oliver and Company.* #8—*Tequila Sunrise.* #9—*Ernest Saves Christmas.* #10—*High Spirits.* #11—*Night of the Demons; Naked Gun.* #12—*The Accused; Dakota.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Cocoon: The Return.* #2—*Iron Eagle II.* #3—*Child's Play.* #4—*High Spirits.* #5—*Night of the Demons.* #6—*The Land Before Time; Everybody's All-American.* #7—*The Accused.* #8—*Scrooged.* #9—*Oliver and Company.* #10—*Ernest Saves Christmas.* #11—*Mystic Pizza.* #12—*Naked Gun; Tequila Sunrise.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Scrooged.* #2—*Naked Gun.* #3—*The Land Before Time.* #4—*Cocoon: The Return.* #5—Through 12/8: *High Spirits.* Beg. 12/9: *Twins.* #6—*Tequila Sunrise.* #7—Through 12/8: *Tequila Sunrise.* Beg. 12/9: *My Stepmother is an Alien.* #8—Program Unavailable.

611. CORAM—PINE—(698-6442). #1—*Mystic Pizza.* #2—*The Accused.* #3—*Crossing Delancey; Ernest Saves Christmas.* #4—*Everybody's All-American; Child's Play.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Tequila Sunrise.* #2—*Cocoon: The Return.* #3—*The Land Before Time.* #4—*A Cry in the Dark.* #5—Through 12/8: *High Spirits.* Beg. 12/9: *Twins.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Cocoon: The Return.* #2—*Tequila Sunrise.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Naked Gun.* #2—*The Land Before Time.* #3—Through 12/8: *Full Moon in Blue Water.* Beg. 12/9: *Twins.* #4—*Everybody's All-American.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Mystic Pizza.*

618. ISLIP—ISLIP—(581-5200). #1—*High Spirits.* #2—*The Land Before Time.* #3—*Naked Gun.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Cocoon: The Return.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 12/8: *Iron Eagle II.* Beg. 12/9: *The Accused.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Oliver and Company.* #2—*Naked Gun; Fresh Horses.* #3—*Scrooged; High Spirits.* #4—*Cocoon: The Return.* #5—*Everybody's All-American; Tequila Sunrise.* #6—*Ernest Saves Christmas; The Land Before Time.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 12/8: *Iron Eagle II.* Beg. 12/9: *Things Change.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 12/8: *Full Moon In Blue Water.* Beg. 12/9: *Twins.* #2—Through 12/8: *1969.* Beg. 12/9: *My Stepmother is an Alien.* #3—*Dakota.* #4—*Child's Play.* #5—*Scrooged.* #6—*Cocoon: The Return.* #7—*The Land Before Time.* #8—*Tequila Sunrise.* #9—*Night of the Demons.* #10—*High Spirits.* #11—*Ernest Saves Christmas.* #12—*Naked Gun.* #13—Program Unavailable.

627. PORT JEFFERSON—MINI EAST—(928-6555). *Tequila Sunrise.* **WEST**—*Oliver and Company.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 12/8: *The Year My Voice Broke.* Beg. 12/9: *Miles From Home.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Tequila Sunrise.* #2—*Scrooged.* #3—*Ernest Saves Christmas; Everybody's All-American.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 12/8: *Madame Sousatzka.* Beg. 12/9: *Twins.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Tequila Sunrise.* #2—*Naked Gun.* #3—Through 12/8: *Fresh Horses.* Beg. 12/9: *My Stepmother is an Alien.* #4—*Everybody's All-American.* #5—*Scrooged.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Naked Gun.* #2—*Scrooged.* #3—*The Land Before Time.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Ernest Saves Christmas; Oliver and Company.* #2—Through 12/8: *Mystic Pizza.* Beg. 12/9: *The Accused.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A Cry in the Dark.* #2—*Naked Gun.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 12/8: *Things Change.* Beg. 12/9: *Twins.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 12/8: *Full Moon In Blue Water.* Beg. 12/9: *Everybody's All-American.* #2—*Naked Gun.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Ernest Saves Christmas.* #2—*A Cry in the Dark.* #3—*High Spirits.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 12/8: *Full Moon in Blue Water.* Beg. 12/9: *High Spirits.* #2—*Mystic Pizza.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Scrooged.* #2—*The Land Before Time.* #3—*Cocoon: The Return.* #4—*Naked Gun.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Land Before Time; Full Moon in Blue Water.* #2—*Cocoon: The Return.* #3—*Everybody's All-American.* #4—*Mystic Pizza.* #5—*Scrooged.* #6—*High Spirits.* #7—*Child's Play.* #8—*Oliver and Company.* #9—*Naked Gun.* #10—*Tequila Sunrise.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Cocoon: The Return.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Tequila Sunrise.* #2—Through 12/8: *Tequila Sunrise.* Beg. 12/9: *Twins.* #3—*The Land Before Time.* #4—Through 12/8: *Everybody's All-American.* Beg. 12/9: *My Stepmother is an Alien.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Everybody's All-American.* #2—Through 12/8: *Mystic Pizza.* Beg. 12/9: *Twins.* #3—*The Land Before Time; High Spirits.* #4—*Oliver and Company.* #5—*Scrooged; Tequila Sunrise.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*The Land Before Time.* #2—*Child's Play.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Ernest Saves Christmas.* #2—*Oliver and Company.* #3—*Child's Play; Everybody's All-American.* #4—*Tequila Sunrise.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Dakota.* #2—*Full Moon in Blue Water; Naked Gun.*

716. PELHAM—PICTURE HOUSE—(738-3160). *The Land Before Time; Crossing Delancey.*

718. RYE—RYE RIDGE—(939-8177). #1—*Naked Gun.* #2—*Scrooged.*

719. SCARSDALE—FINE ARTS—(723-6699). *Mystic Pizza.*

720. SCARSDALE—PLAZA—(725-0078). Through 12/8: *The Accused.* Beg. 12/9: *Things Change.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Oliver and Company.* #2—*Tequila Sunrise.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Full Moon In Blue Water.* #2—*Oliver and Company.* #3—*Child's Play.* #4—*Everybody's All-American.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Naked Gun.* #2—*Tequila Sunrise.* #3—Through 12/8: *Tequila Sunrise.* Beg. 12/9: *Twins.* #4—*Scrooged.* #5—*Cocoon: The Return.* #6—*The Land Before Time.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*The Land Before Time.* #2—*Night of the Demons; Naked Gun.* #3—*Scrooged.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Cocoon: The Return.* #2—Through 12/8: *Child's Play.* Beg. 12/9: *My Stepmother is an Alien.* #3—*The Land Before Time.* #4—*Cocoon: The Return.* #5—Through 12/8: *High Spirits.* Beg. 12/9: *Twins.* #6—*Ernest Saves Christmas.* #7—*Tequila Sunrise.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*The Accused.* #2—*Things Change.*

Rockland County

752. NANUET—MALL—(623-6336). Program Unavailable.

753. NANUET—MOVIES—(623-0211). #1—*Ernest Saves Christmas.* #2—*Full Moon in Blue Water.* #3—*Fresh Horses.* #4—*Dakota.* #5—*Night of the Demons.*

755. NEW CITY—TOWN—(634-5100). #1—*A Cry in the Dark.* #2—*Scrooged.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Cocoon: The Return.* #2—*Tequila Sunrise.*

757. NYACK—CINEMA EAST—(358-6631). *The Accused.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Oliver and Company.* #2—*Cocoon: The Return.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Naked Gun.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Everybody's All-American.*

763. STONY POINT—9 W—(942-0303). Program Unavailable.

764. SUFFERN—LAFAYETTE—(357-6030). *Scrooged.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Program Unavailable. #2—Program Unavailable.

801. DANBURY—CINE—(743-2200). #1—*Cocoon: The Return.* #2—*Tequila Sunrise.* #3—*Mystic Pizza.*

802. DANBURY—CINEMA—(748-2923). #1—*Scrooged.* #2—*Ernest Saves Christmas; A Cry in the Dark.*

803. DANBURY—PALACE—(748-7496). #1—*Child's Play.* #2—*Oliver and Company.* #3—*Naked Gun.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—Program Unavailable. #2—Program Unavailable.

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

807. GREENWICH—CINEMA—(869-6030). #1—Program Unavailable. #2—Program Unavailable.

808. GREENWICH—PLAZA—(869-4030). #1—*Tequila Sunrise; Hanna's War.* #2—*A Cry in the Dark; High Spirits.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Cocoon: The Return.* #2—*Mystic Pizza.*

812. RIDGEFIELD—CINEMA—(438-3338). *Ernest Saves Christmas; Gorillas in the Mist.*

813. SOUTH NORWALK—SONO—(866-9202). Through 12/8: *Miles From Home.* 12/9–12: *Bagdad Cafe; Mondo New York.* 12/13–15: *The Unbearable Lightness of Being.*

814. SPRINGDALE—STATE—(325-0250). *Everybody's All-American; The Good Mother.*

815. STAMFORD—AVON—(324-9205). #1—*Oliver and Company.* #2—*Mystic Pizza.*

816. STAMFORD—CINEMA—(324-3100). #1—*Cocoon: The Return.* #2—*Naked Gun.* #3—*Child's Play.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Scrooged.* #2—*Ernest Saves Christmas; Everybody's All-American.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Naked Gun.* #2—*Naked Gun.* #3—*Tequila Sunrise.* #4—*Cocoon: The Return.* #5—*Child's Play.* #6—Through 12/8: *Ernest Saves Christmas.* Beg. 12/9: *My Stepmother is an Alien.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Scrooged.* #2—*Naked Gun.* #3—*Tequila Sunrise.*

820. WESTPORT—FINE ARTS—(227-3324). #1—Program Unavailable. #2—Program Unavailable. #3—(227-9619). Program Unavailable. #4—(226-6666). Program Unavailable.

821. WESTPORT—POST—(227-0500). Program Unavailable.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Naked Gun.* #2—*Tequila Sunrise.* #3—*The Land Before Time; Child's Play.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Cocoon: The Return.* #2—*Scrooged.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Ernest Saves Christmas.* #2—*Night of the Demons.* #3—*The Accused.* #4—*Scrooged.* #5—*Child's Play.* #6—*Naked Gun.* #7—*The Land Before Time.* #8—*Cocoon: The Return.* #9—*Tequila Sunrise.*

903. JERSEY CITY—STATE—(653-5200). #1—*Tequila Sunrise.* #2—*Naked Gun.* #3—*Child's Play.* #4—Through 12/8: *Night of the Demons; The Land Before Time.* Beg. 12/9: *Twins.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Night of the Demons.* #2—*Ernest Saves Christmas.* #3—*High Spirits.* #4—*A Cry in the Dark.* #5—*Child's Play.* #6—*The Accused.* #7—*Everybody's All-American.* #8—*The Land Before Time.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Scrooged.* #2—*Cocoon: The Return.* #3—*Naked Gun.* #4—*Tequila Sunrise.* #5—*Fresh Horses.* #6—*Oliver and Company.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Night of the Demons; Twice Dead.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Scrooged.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Tequila Sunrise.* #2—*Naked Gun.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Night of the Demons.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Iron Eagle II; Bat 21.* #2—*Child's Play.*

914. LIVINGSTON—COLONY—(992-0800). *Naked Gun.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Madame Sousatzka.* #2—*The Land Before Time.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*A Cry in the Dark.* #2—*The Land Before Time.* #3—*Child's Play.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Oliver and Company.* #2—*Everybody's All-American.* #3—*Ernest Saves Christmas.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Ernest Saves Christmas.* #2—*Child's Play; Naked Gun.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Cocoon: The Return.* #2—*Dakota.* #3—Through 12/8: *High Spirits.* Beg. 12/9: *My Stepmother is an Alien.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Tequila Sunrise.* #2—*Cocoon: The Return.* #3—*Scrooged.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Oliver and Company.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Child's Play.* #2—*The Land Before Time.*

932. ELIZABETH—ELMORA—(352-3483). *Mystic Pizza.*

933. LINDEN—QUAD—(925-9787). #1—*Everybody's All-American.* #2—*Child's Play.* #3—*The Land Before Time.* #4—*Mystic Pizza; Ernest Saves Christmas.*

935. UNION—LOST PICTURE SHOW—(964-4497). *A Cry in the Dark.*

936. UNION—UNION—(686-4373). #1—*Naked Gun.* #2—*Scrooged.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Cocoon: The Return.* #2—Through 12/8: *High Spirits.* Beg. 12/9: *My Stepmother is an Alien.* #3—Through 12/8: *Fresh Horses.* Beg. 12/9: *My Stepmother is an Alien.*

938. WESTFIELD—TWIN—(654-4720). #1—*Ernest Saves Christmas.* #2—*Crossing Delancey; Oliver and Company.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Naked Gun.* #2—*Everybody's All-American.*

951. CLOSTER—CLOSTER—(768-8800). *The Land Before Time; Mystic Pizza.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Accused.* #2—*Oliver and Company.* #3—*Child's Play.* #4—*Naked Gun.*

953. EMERSON—TOWN—(261-1000). #1—Through 12/8: *Oliver and Company.* Beg. 12/9: *Twins.* #2—*Scrooged.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Naked Gun.* #2—Through 12/8: *The Land Before Time.* Beg. 12/9: *Twins.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Cocoon: The Return.* #2—*Tequila Sunrise.*

958. OAKLAND—TWIN—(337-4478). #1—*Tequila Sunrise.* #2—*Naked Gun.*

959. PARAMUS—CINEMA 35—(845-5070). *Night of the Demons.*

961. PARAMUS—BERGEN MALL—(845-4449). *Fresh Horses.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Scrooged.* #2—*Madame Sousatzka.* #3—*The Land Before Time.* #4—*Everybody's All-American.* #5—*Cocoon: The Return.* #6—*Naked Gun.* #7—*Cocoon: The Return.* #8—*High Spirits.* #9—*The Accused.* #10—*Child's Play.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Ernest Saves Christmas.* #2—*Tequila Sunrise.* #3—*Full Moon in Blue Water.*

964. RAMSEY—CINEMA—(825-2090). *Oliver and Company.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *The Accused.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Cocoon: The Return.* #2—*Scrooged.* #3—*Naked Gun.* #4—*Naked Gun.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Ernest Saves Christmas.* #2—*Oliver and Company.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Oliver and Company; A Cry in the Dark.* #2—*Ernest Saves Christmas; Mystic Pizza.* #3—Through 12/8: *Night of the Demons.* Beg. 12/9: *My Stepmother is an Alien.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Scrooged.* #2—*Cocoon: The Return.* #3—*A Cry in the Dark; Crossing Delancey.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*The Land Before Time.* #2—*Everybody's All-American.* #3—*Crossing Delancey.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Cocoon: The Return.* #2—*Tequila Sunrise.* #3—Through 12/8: *Naked Gun.* Beg. 12/9: *My Stepmother is an Alien.* #4—*Naked Gun.*

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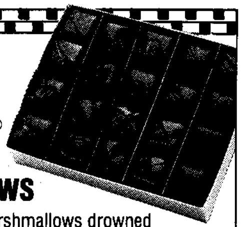
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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **THE ACCUSED**—(1 hr. 55 min.; 1988) Jodie Foster is biting as an uneducated, foulmouthed girl, Sarah, who goes into a bar to have a good time, flirts a little, and gets beaten and raped by three men on a pinball machine. The assistant district attorney prosecuting the case (Kelly McGillis, in an intentionally condescending performance) apparently agrees with the men's contention that Sarah was asking for it, because she refuses to put her on the stand as a witness on her own behalf. It's only when a second case gets under way—this time directed at the men who stood around watching—that Sarah gets to tell her story. The point of the movie is that a woman should be able to drink and flirt without getting raped for it. The picture is high-minded melodrama, and what saves it from sententiousness is Foster's performance—and the livewire direction of Jonathan Kaplan, who brings real heat to the rape scene (it's violent and unenjoyable, but we understand how men could just stand and watch it—*we're* watching it). Tom Topor wrote the screenplay, which gets crude and sentimental in the dawn-of-sisterhood scenes between McGillis and Foster. Produced by the team of Sherry Lansing and Stanley Jaffe. (10/31/88) R. **24, 64, 80, 112, 203, 314, 320, 406, 502, 505, 508, 513, 601, 521, 530, 534, 606, 608, 611, 620, 636, 720, 725, 757, 902, 904, 952, 962, 966**

ALIEN NATION—(1 hr. 39 min.; 1988) A detective thriller set in the near future, when 300,000 alien immigrants are integrated into human society. With James Caan, Mandy Patinkin, and Terence Stamp. Written by Rockne S. O'Bannon. Dir. Graham Baker. R. **533**

ANOTHER WOMAN—(1 hr. 35 min.; 1988) Woody Allen climbing the high towers of anguish once again, and falling off. Gena Rowlands plays Marion, a middle-aged philosophy professor whose morale comes apart. She wanders around an impeccably elegant New York, but the journey is really an interior one. Attacking like guilty thoughts, her husband, her brother, old friends, and old lovers accuse her of being "cold" or "unconsciously flirtatious" or—worst of all—"judgmental." The movie is a bald imitation of Bergman's *Wild Strawberries,* only without the rhapsodic and lyrical imagery. Most of it is stiff and strenuous. What's so terrible about being "judgmental," anyway? It's not judgment most of us fear as much as *bad* judgment. With Ian Holm as Marion's husband, Gene Hackman as an old admirer, Sandy Dennis as an actress friend, and a very pregnant Mia Farrow as a woman Marion overhears talking to her shrink. (10/24/88) PG. **50**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **813**

BIRD—(1 hr. 50 min.; 1988) Clint Eastwood's dolorous portrait of the great alto sax player Charlie "Yardbird" Parker is without a doubt the darkest feature film in the history of American movies. Grottolike jazz clubs and murky apartments, bebop as the ultimate night music, and all that. Forest Whitaker gives a lovely performance as Parker, and Diane Venora does very well, too, as Parker's wife, Chan Richardson, but you can't really see their beautiful and painful scenes together. Eastwood and screenwriter Joel Oliansky capture parts of Parker very well—the playfulness, the irony, the odd bursts of ceremoniousness, the offhand erudition. They suggest that the hip style of black musicians 40 years ago was essentially a controlled inflection of an inborn courtliness and formality. Whitaker's suavity can be dazzling, because it links Parker's personality to the more elegant side of his playing. What the filmmakers can't account for is the ecstatic element in Parker's music. The movie is another portrait of a suffering genius that is much bigger on suffering than genius. (10/10/88) R. **534**

BUSTER—(1 hr. 33 min.; 1988) Based on the true story of Britain's "Great Train Robbery," this is the story of the robber-hero Buster Edwards, who successfully carried off the heist of two and a half million pounds. With Phil Collins, Julie Walters, and Larry Lamb. Screenplay by Colin Shindler. Dir. David Green. R. **61**

CHILD'S PLAY—(1 hr. 44 min.; 1988) A diabolical killer traps a mother and child in a web of murder by inhabiting an innocent-looking doll. With Alex Vincent, Chris Sarandon, and Catherine Hicks. Screenplay by Don Mancini, John Lafia, and Tom Holland. Dir. Holland. R. **24, 36, 62, 85, 90, 92, 100, 101, 103, 108, 112, 207, 208, 210, 211, 213, 216, 217, 220, 220, 222, 303, 311, 313, 316, 317, 401, 504, 505, 509, 510, 512, 517, 523, 530, 603, 606, 608, 611, 625, 706, 711, 714, 722, 724, 803, 816, 818, 900, 902, 903, 904, 913, 917, 919, 931, 933, 952, 962**

CLARA'S HEART—(1 hr. 48 min.; 1988) A Jamaican housekeeper greatly influences the life of a twelve-year-old boy, bringing him affection and diversion from his parents' impending divorce. With Whoopi Goldberg, Neil Patrick Harris, and Michael Ontkean. Screenplay by Mark Medoff. Dir. Robert Mulligan. PG-13. **530**

COCOON: THE RETURN—(1 hr. 56 min.; 1988) Reviewed in this issue. PG. **6, 22, 41, 48, 89, 89, 101, 106, 111, 112, 200, 206, 213, 218, 219, 220, 300, 302, 304, 307, 309, 313, 316, 318, 406, 406, 503, 505, 514, 514, 516, 518, 519, 528, 530, 600, 606, 608, 610, 612, 613, 619, 621, 625, 705, 706, 707, 723, 724, 724, 756, 759, 801, 809, 816, 818, 901, 902, 905, 920, 921, 937, 956, 962, 962, 967, 970, 972**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, seems to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam is a modern guy who inherited his father's business and stayed on the Lower East Side. He has no ethnic flavor. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. (9/19/88) PG. **20, 63, 204, 221, 301, 307, 308, 519, 524, 611, 716, 938, 970, 971**

A CRY IN THE DARK—(2 hrs. 1 min.; 1988) Intelligent and painfully scrupulous, this Fred Schepisi movie takes up the real-life story of the Chamberlains, Lindy (Meryl Streep) and Michael (Sam Neill). In 1980, the Chamberlains' youngest child, the nine-week-old Azaria, was taken off and almost definitely killed by a dingo—a wild Australian dog. Yet, a couple of years after the tragedy, Lindy was convicted of murdering her own child. Why? Though grief-stricken, the Chamberlains, who are Seventh Day Adventists, spoke publicly of accepting God's will, and their refusal to break down before the cameras offended the ladies and gents of the scandal-mongering media. Fanned by the tabloid press, vile rumors spread, and the Chamberlains' problem became a kind of national joke. Schepisi dramatizes all this with a cutting anger; the movie is highly skilled, and Meryl Streep is wonderful. Yet we are moviegoers, not jurors, and we may have some resistance to these two as heroes. The Chamberlains, though innocent, are also dim and rather dislikable, and they don't grow in dramatic interest as their problems worsen. Schepisi's indignation seems partly misdirected; a trial is supposed to exclude malice, and if this one didn't, then the legal system, not the press, is at fault. Robert Caswell worked with Schepisi on the adaptation of John Bryson's book about the case, *Evil Angels.* PG-13. **10, 33, 53, 85, 200, 206, 213, 219, 309, 506, 524, 527, 533, 612, 638, 702, 755, 802, 808, 904, 917, 935, 969, 970**

DAKOTA—(1 hr. 45 min.; 1988) A young man running from his past meets a woman who can help him to change his future. With Lou Diamond Phillips, Herta Ware, and Dee Dee Norton. Screenplay by Sara Lynn and Darryl J. Kuntz. Dir. Fred Holmes. PG. **36, 90, 92, 112, 210, 300, 517, 530, 602, 606, 625, 715, 753, 920**

DIE HARD—(2 hrs. 7 min.; 1988) Trash, but extremely exciting. A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650 million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund,* a culture snob who hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. With Alexander Godunov. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **530, 806**

ERNEST SAVES CHRISTMAS—(1 hr. 29 min.; 1988) The incomparable Ernest P. Worrell comes to the rescue when Santa's magic bag is stolen. With Jim Varney and Douglas Seale. Screenplay by B. Kline and Ed Turner. Dir. John Cherry. PG. **112, 200, 204, 206, 207, 211. 314, 401, 511, 517, 520, 521, 523, 530, 606, 608, 611, 621, 625, 631, 636, 702, 714, 724, 753, 802, 812, 817, 818, 902, 904, 918, 919, 933, 938, 963, 968, 969**

EVERYBODY'S ALL-AMERICAN—(1 hr. 43 min.; 1988) A rum movie, but Dennis Quaid gives a terrifically moving performance as a star athlete, a great running back from Louisiana who responds to the common fate of growing old as if he had contracted a crippling disease. Quaid's Gavin Grey leads his college team to the 1956 Sugar Bowl championship and then marries his sweetheart, the beautiful campus queen, Babs (Jessica Lange). Yet Gavin's life after college, including a decade or so in pro football, is a long decline into Nowheresville. Quaid is amazing, but is the decline of an athlete really worth building a movie around? *Everybody's All-American* treats Gavin's growing old as if it were a tragic theme and a quintessential American story rather than a problem one man has special trouble handling. The scheme of the movie is so terribly obvious: Babs, raised to be the perfect helpmate and nothing else, adapts to her husband's decline and goes into business, becoming the family breadwinner; Gavin's adoring nephew Donnie (Tim Hutton) becomes a successful historian who writes books. They rise as he falls. The filmmakers impose a progressive demoralization on the material and ask us to see their scheme as Life in All Its Sorrows. Directed by Taylor Hackford. Written by Tom Rickman, from a novel by Frank Deford. (11/14/88) R. **7, 31, 52, 83, 304, 312, 503, 506, 510, 523, 527, 606, 608, 611, 616, 621, 631, 634, 700, 706, 708, 709, 714, 722, 761, 814, 817, 904, 918, 933, 950, 962, 971**

FRESH HORSES—(1 hr. 45 min.; 1988) A drama about a young college student and his obsession with a local woman. With Andrew McCarthy and Molly Ringwald. Screenplay by Larry Ketner. Dir. David Anspaugh. PG-13. **10, 30, 52, 65, 101, 200, 214, 217, 219, 309, 514, 520, 526, 533, 621, 634, 715, 753, 905, 937, 961**

FULL MOON IN BLUE WATER—(1 hr. 28 min.; 1988) Reviewed in this issue. R. **45, 314, 509, 510, 517, 601, 606, 616, 625, 700, 703, 706, 715, 722, 753, 963**

THE GOOD MOTHER—(1 hr. 44 min.; 1988) Unedifying, TV-movieish adaptation of Sue Miller's earnest bestseller. Anna Dunlop (Diane Keaton), a young woman who has just ended an unsatisfactory marriage and who lives with her daughter, Molly, falls in love with a passionate sculptor, Leo Cutter (Liam Neeson), and comes alive sexually for the first time in her life. But then she is severely punished: Her husband starts a custody case on the basis of what Molly has told him—that the sculptor (at Molly's request) allowed her to touch his penis. Because of this minor event, Anna loses custody of her daughter. The movie, and the book, would seem to be an indictment of a society that has trouble dealing with sexual happiness in a mother. But Sue Miller's writing is fundamentally depressed and muffled, and more confusion than anger comes through. We seem to have entered a blighted realm where everyone is stupid and events follow a meaningless and arbitrary course. With James Naughton as the husband, Jason Robards as Anna's defense attorney. (11/14/88) R. **513, 515, 814**

★ **GORILLAS IN THE MIST**—(2 hrs. 5 min.; 1988) It begins as a rather stuffy celebration of a woman who struggles against reversals to perform a great deed. Sigourney Weaver plays Dian Fossey, the American primatologist who went to Africa in 1967 to save the threatened species of mountain gorillas. Settled atop her mountain in Rwanda, she makes contact with the animals—beautiful beasts with thick crowns of fur standing up around their heads. Fossey protects them against the Batwa poachers, who slaughter the gorillas to sell the hands and heads to traders. When the obsessional side of Fossey's character takes over, Weaver turns into a hurricane. She strides around the mountain wildly, setting herself up as a fearsome witch. She becomes inhuman, and the movie becomes a courageous exploration of the way moral fervor can turn someone into a monster. It's a tragic paradox. With Bryan Brown as Fossey's sometime lover Bob Campbell, who publicized her all over the world. Written by Anna Hamilton Phelan. Directed by Michael Apted. (10/3/88) PG-13. **20, 812**

HANNA'S WAR—(1 hr. 55 min.; 1988) Based on the true story of World War II heroine Hanna Senesh who risked her life to rescue Hungarian Jews from Hitler's death camps. With Maruschka Detmers, Ellen Burstyn, and Donald Pleasence. Written by Menahem Golan and Stanley Mann. Dir. Golan. PG-13. **46, 214, 313, 533, 808**

HIGH SPIRITS—(1 hr. 48 min.; 1988) The owner of a castle in Ireland plans to turn his crumbling ancestral home into a haunted amusement park to bring in tourist money, but the spirits of his deceased ancestors turn the prank into reality. With Daryl Hannah, Peter O'Toole, and Steve Guttenberg. Written and directed by Neil Jordan. PG-13. **33, 60, 91, 106, 112, 203, 207, 210, 215, 219, 302, 304, 310, 314, 406, 509, 512, 514, 517, 530, 600, 606, 608, 610, 612, 618, 621, 625, 702, 703, 706, 709, 724, 808, 904, 920, 937, 962**

IRON EAGLE II—(1 hr. 45 min.; 1988) A group of hotshot American pilots join forces with Soviet flying aces on a mission to destroy a nuclear-missile site in a hostile foreign country. With Lou Gossett Jr., Mark Humphrey, and Stuart Margolin. Screenplay by Kevin Elders and Sidney J. Furie. Dir. Furie. R. **37, 91, 112, 530, 608, 620, 623, 913**

THE LAND BEFORE TIME—(1 hr. 13 min.; 1988) Reviewed in this issue. G. **20, 25, 31, 49, 87, 89, 90, 92, 100, 103, 106 111, 112, 204, 210, 211, 214, 216, 218, 219, 220, 300, 302, 304, 312, 314, 318, 322, 406, 504, 509, 510, 512, 517, 519, 523, 524, 533, 601, 606, 608, 610, 612, 616, 618, 621, 625, 635, 705, 706, 708, 709, 711, 716, 723, 724, 724, 900, 902, 903, 904, 916, 917, 931, 933, 951, 954, 962, 971**

★ **THE LAST TEMPTATION OF CHRIST**—(2 hrs. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, many confused tribes, stranded and awaiting the Word. African, Arabic, and Hebrew rhythms all show up in Peter Gabriel's vibrant score. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey, wearing thick, dark tresses and tattoos as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. **54**

MADAME SOUSATZKA—(2 hrs. 2 min.; 1988) Shirley MacLaine gives an egotistical performance in an egotistical role as an émigré piano teacher who falls in love with her young virtuosos, bullying them mercilessly and attempting to save them from the disaster (it was her disaster) of giving a concert before they are ready. The movie, written by Ruth Prawer Jhabvala, from a novel by Bernice Rubens, and directed by John Schlesinger, is the kind of dear old thing that rightly went out of fashion some years ago: Russian piano teacher beached on the shores of London, surrounded by a small colony of elderly, damaged people holding on to gentility in a crass and philistine world; teacher and Mama battling over handsome young virtuoso. But MacLaine burns through the tremulous sensitivity. With Navin Chowdhry as the young whiz, Shabana Azmi as his avaricious mother, and Twiggy, who is quite charming, as a girl hanging on to the pop-music scene. (10/31/88) PG-13. **5, 43, 49, 53, 220, 302, 310, 314, 526, 533, 633, 916, 962**

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter, who finds that he hasn't lost his desire to gore live animals, starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodovar. Dir. Almodovar. **11**

★ **MISSISSIPPI BURNING**—(2 hrs. 7 min.; 1988) Powerful in very obvious ways that don't lessen the power. In the stunning opening scene, three civil-rights workers are pursued by murderous rednecks, and the chase, beautifully photographed, with headlights cutting through the dark-blue late twilight, fills one with a mournful despair. The movie is set in the summer of 1964, and one knows how the scene, which is based on the murders of James Chaney, Michael Schwerner, and Andrew Goodman, is going to end. The movie, which focuses on whites, is about fear and the meanness of self-justification—the local whites, who feel betrayed by the nation's sudden concern for black rights, are both sly and self-pitying. And *Mississippi Burning* has been shot in crisp, precise colors, the visu-

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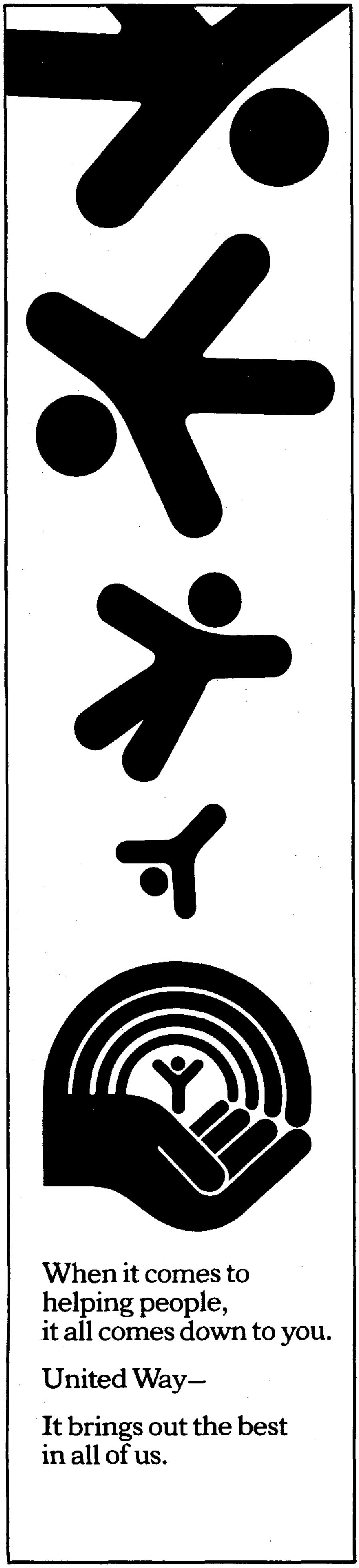

al clarity matching the moral clarity of the issues. Willem Dafoe plays the young FBI agent with a crew-cut and glasses—a square—who comes to town to investigate the murders, and Gene Hackman is an older agent, a former small-town southern sheriff who understands what whites feel about blacks and why. Hackman uses unorthodox methods and succeeds. The two cops who hate each other but finally work together is, of course, a Hollywood formula, but the scenes are incisively written (by Chris Gerolmo), and Hackman's performance is definitive. With Frances McDormand. Directed, with blunt power, by Alan Parker. (12/5/88) R. **64, 85**

MY STEPMOTHER IS AN ALIEN—(1 hr. 48 min.; 1988) An eccentric widowed scientist marries a gorgeous extraterrestrial, much to the consternation of his teenage daughter. With Dan Aykroyd, Kim Basinger, and Alyson Hannigan. Screenplay by Jerico and Herschel Weingrod, Timothy Harris, and Jonathan Reynolds. Dir. Richard Benjamin. PG-13. **5, 25, 30, 52, 106, 209, 220, 300, 302, 309, 406, 514, 517, 526, 527, 602, 610, 625, 634, 708, 724, 818, 920, 937, 937, 969, 972**

MYSTIC PIZZA—(1 hr. 42 min.; 1988) The lives and loves of three working-class Portuguese girls in Mystic, Connecticut, or what's known in current Hollywoodspeak as a "relationship picture" (i.e., a movie done as a soap opera). Produced independently, it has a gentler touch and a little more "heart" than a studio film. There's the pizza parlor where everyone is part of one big family; a good girl (Annabeth Gish) who is entering Yale and has a painful first experience of love; her beautiful sister (Julie Roberts), who seems to be stupid and sluttish but is actually shrewd and honorable; and their gurgling friend (Lili Taylor), a little dynamo who, in a contempo role reversal, treats her marriage-hungry boyfriend as a sex object (he doesn't like it). Amiable, harmless, and entirely second-rate. Written by Amy Jones, Perry Howze, Randy Howze, and Alfred Uhry. Directed by Donald Petrie. (11/7/88) R. **11, 37, 206, 313, 507, 512, 520, 521, 523, 606, 608, 611, 617, 636, 703, 706, 709, 719, 801, 809, 815, 932, 933, 951, 969**

NAKED GUN—(1 hr. 29 min.; 1988) A zany comedy that brings back suave Lieutenant Drebin of the TV series *Police Squad.* With Leslie Nielsen and Priscilla Presley. Screenplay by Jerry Zucker, Jim Abrahams, David Zucker, and Pat Proft. Dir. David Zucker. PG-13. **7, 34, 36, 42, 67, 85, 90, 100, 101, 102, 108, 112, 204, 210, 211, 214, 214, 216, 218, 219, 220, 222, 300, 304, 305, 306, 306, 314, 316, 317, 322, 400, 406, 406, 504, 505, 509, 512, 516, 517, 524, 530, 532, 601, 606, 608, 610, 616, 618, 621, 625, 634, 635, 638, 700, 706, 715, 718, 723, 724, 760, 803, 816, 818, 818, 819, 900, 902, 903, 905, 911, 914, 919, 936, 950, 952, 954, 958, 962, 967, 967, 972, 972**

1969—(1 hr. 33 min.; 1988) Two college boys, one a pragmatist and the other a poet, both take a moral stand on the Vietnam War. With Robert Downey Jr., Kiefer Sutherland, and Bruce Dern. Written and directed by Ernest Thompson. R. **62, 85, 505, 523, 625**

NOBODY LISTENED—(1 hr. 17 min.; 1988) In Spanish, Eng. subtitles. A documentary on Cuban human rights after 30 years of Castro. Written and directed by Nestor Almendros and Jorge Ulla. **82**

OLIVER AND COMPANY—(1 hr. 12 min.; 1988) An orphaned kitten named Oliver is taken in by a pack of misfit mutts and their human master, Fagin. Featuring the voices of Bette Midler, Billy Joel, and Cheech Marin. Animation screenplay by Jim Cox, Timothy J. Disney, and James Mangold. Dir. George Scribner. G. **21, 40, 51, 66, 88, 101, 108, 112, 206, 207, 220, 222, 308, 313, 315, 317, 400, 501, 504, 505, 509, 511, 513, 523, 530, 606, 608, 621, 627, 636, 706, 709, 714, 721, 722, 759, 803, 815, 905, 918, 930, 938, 952, 953, 964, 968, 969**

RETRACING STEPS: AMERICAN DANCE SINCE POSTMODERNISM—(1 hr. 28 min.; 1988) A documentary on nine controversial young choreographers. With Johanna Boyce and Blondell Cummings. Dir. Michael Blackwood. **1**

SALAAM BOMBAY!—(1 hr. 53 min.; 1988) A good movie, but far from a great one. A ten-year-old country boy, Krishna (Shafiq Syed), abandoned by his family, makes his way to the city and lives among the street children, prostitutes, and pimps at the bottom of the urban pile. He is bright and resourceful, but the milieu he lives in is casually vicious. By the end of the movie, we think (rather bitterly) that he will survive only if he learns to stop caring for others and look after himself. The young director, Mira Nair, who was born in India but educated in America, has limited dramatic resources, and she doesn't bring anything terribly individual to the story. The movie has a generic, almost impersonal feeling; the picture could have been devised, with the highest intentions and the greatest sensitivity, by an international commission of humanists. There are two exceptionally skilled and attractive performers—Nana Patekar, who plays the cruel yet self-doubting Baba, a handsome man who thinks he's too good to be a pimp, and Aneeta Kanwar as the prostitute Rekha, who loses her little girl (Baba is the father) to a state school for children. The breakup of this family is the most touching thing in the movie. The children are actual street children. **81**

SCROOGED—(1 hr. 48 min.; 1988) As the skinflint meanie Frank Cross, the youngest man ever to be president of a television network, Bill Murray is a wild, bullying corporate hipster (only *he* is allowed to be funny, only *he* is allowed to be smart). Murray is funny, but the script, by the old *Saturday Night Live* skit-writing team of Mitch Glazer and Michael O'Donoghue, allows for so much frenetic effort by the star that it seems to be a skit in itself. The movie is crass, noisy, and incoherent. Perhaps there's no way a modern setting of Dickens, especially in the super-cynical network-TV world, could possibly work: Not only has innocence long fled the media, the memory of it is gone, too, and redemption, therefore, can be no more than a hollow joke—the latest turn of the same rusty screw. *Scrooged* begins by lampooning TV's sentimental exploitation of Christmas, but the movie itself, which depends, at its climax, on a mute black boy speaking his first words, is as slick as the thing it's putting down. At the end, swaying and waving his arms, Murray addresses the TV audience (and us) directly, and he's like Jerry Lewis in the final, emotionally debauched stages of a telethon. With Alfre Woodard, Karen Allen, Bob Goldthwait, and many others. Black-on-black corporate production design by J. Michael Riva. Directed by Richard Donner. PG-13. (12/5/88) **24, 32, 60, 67, 85, 102, 103, 108, 112, 200, 215, 216, 217, 219, 304, 305, 306, 314, 317, 401, 406, 505, 509, 512, 516, 517, 524, 530, 532, 601, 606, 608, 610, 621, 625, 631, 634, 635, 705, 706, 709, 715, 718, 723, 724, 755, 764, 802, 817, 819, 901, 902, 905, 910, 921, 936, 953, 962, 967, 970**

SPIKE OF BENSONHURST—(1 hr. 41 min.; 1988) A street-smart kid from Bensonhurst dreams of becoming a boxing champ, but the daughter of the local Mafia don has some very different plans for him. With Sasha Mitchell, Ernest Borgnine, and Maria Patillo. Written and directed by Paul Morrissey. R. **11, 33**

TEQUILA SUNRISE—(1 hr. 55 min.; 1988) A cop is assigned to put his best friend from high school, now a drug dealer, behind bars. With Mel Gibson, Michelle Pfeiffer, and Kurt Russell. Written and directed by Robert Towne. R. **7, 26, 44, 66, 85, 106, 111, 112, 200, 209, 213, 218, 220, 222, 300, 301, 315, 318, 406, 503, 505, 506, 517, 520, 523, 524, 524, 527, 603, 606, 608, 610, 610, 612, 613, 621, 625, 631, 634, 706, 708, 708, 709, 714, 721, 723, 724, 756, 801, 808, 819, 900, 902, 903, 905, 911, 921, 956, 958, 963, 972**

THEY LIVE—(1 hr. 45 min.; 1988) A science-fiction thriller about a society overtaken by aliens who control the population through a hypnotic signal broadcast over the television sytem. With Roddy Piper, Keith David, and Meg Foster. Screenplay by Frank Armitage. Dir. John Carpenter. R. **35, 112, 530**

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange, beautiful, and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a matchless demonstration of the way "facts" can be distorted to create a pseudo-reality. Morris includes interviews with the pedantically precise Adams; with David Harris, the honey-voiced young man who probably committed the crime; with Dallas homicide detectives, witnesses, and a variety of defense lawyers. As each person talks, Morris re-creates the crime with anonymous actors; each re-creation is governed by the speaker's point of view. He immerses us in the physical objects of the case, but in the end, the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. **81**

THINGS CHANGE—(1 hr. 40 min.; 1988) David Mamet's new movie is a very minor comedy about honor and treachery. An elderly shoe-shine boy, Gino (Don Ameche), persuaded by the Chicago Mafia to take the fall for a crime that he didn't commit, spends a weekend in Lake Tahoe with the minor mobster assigned to guard him, Jerry (Joe Mantegna), and is mistaken for a big-time hood. Suddenly doors open to the two bumblers, Gino and Jerry. Gino's silence is assumed to be the reticence of power; his simplicities about shoes and fishing are taken as cryptically brilliant advice on how to run a Mafia family. Mamet amuses himself with the grave ceremonies of Mafia style—the elaborate protocol, the codes and traditions buried in silence. But *Things Change* is very thin stuff—little more than an anecdote. It turns out that when Mamet drops his nastiness and cynicism, very little is left behind. In this movie, he falls all the way to routine farce (will Gino and Jerry be found out?), which he carries off with less energy than an experienced hack director. (11/7/88) PG. **5, 87, 221, 623, 639, 720, 725**

TWICE DEAD—(1 hr. 30 min.; 1988) An unsuspecting family from Colorado inherits a haunted mansion. With Tom Breznahan and Jill Whitlow. Screenpaly by Bert L. Dragin and Robert McDonnell. Dir. Dragin. R. **906**

TWINS—(1 hr. 49 min.; 1988) Reviewed in this issue. PG. **10, 20, 31, 31, 52, 53, 65, 87, 87, 92, 106 111, 219, 220, 300, 304, 306, 312, 317, 318, 406, 506, 509, 517, 524, 532, 601, 610, 612, 616, 625, 633, 639, 708, 709, 723, 724, 903, 953, 954**

WE THE LIVING—(2 hrs. 50 min.; 1988) In Italian, Eng. subtitles. Based on Ayn Rand's semi-autobiographical novel, this epic love story tells of one woman caught in the midst of the social and ideological changes of the Russian Revolution. With Alida Valli and Rossano Brazzi. Dir. Goffredo Alessandrini. **4, 43**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of the work day they go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. An alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in mock-*film noir* style, to a plot to destroy Toontown. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd. Animation team headed by Richard Williams. (7/11/88) PG. **533**

★ **WINGS OF DESIRE**—(2 hrs. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet the angels cannot enter history; they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity, Wenders is playing a movie game of considerable charm. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) **4, 534**

WITHOUT A CLUE—(1 hr. 47 min.; 1988) A new comedic turn on the Sherlock Holmes story—the supersleuth as a bungling inept and Dr. Watson as the real brains of the operation. With Michael Caine and Ben Kingsley. Screenplay by Gary Murphy and Larry Strawther. Dir. Thom Eberhardt. PG. **526, 531**

★ **WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN**—(1 hr. 28 min.; 1988) In Spanish, Eng. subtitles. A hilarious and touching gloss on the clichés of Spanish romantic fatalism, written and directed by Pedro Almodóvar, the bad boy of post-Franco cinema. The movie is a sensual and glittering celebration of women. In modern-day Madrid, Pepa (the great Carmen Maura), an actress, is abandoned by her boyfriend, Ivan (Fernando Guillén), who does voice-overs for TV commercials. Ivan, the epitome of suave Latin worthlessness, need only intone the words "I love you" in a TV ad to knock women dead all over Spain. Pepa doesn't even want the lout back; she merely wants to say goodbye in person, without being dominated by his crooning tones on the telephone. As people of all shapes and sizes gather in her apartment, there's a touch of thirties-Hollywood in the frantic pace and the heaped absurdities. But the exoticism of the Spanish women is something we've never seen before. Almodóvar draws on the comic advantage of gay sensibility—life as passion, as color, as outrage and scandal, and as fun. In the end, magic and madness and romantic obsession all come together in a way that can only be called classical. (11/21/88) R. **82**

REVIVALS

ADAM'S RIB—(1 hr. 41 min.; 1949) Katharine Hepburn and Spencer Tracy as everyone's ideal sophisticated married couple, here playing two lawyers on opposite sides of a case, in a dated but still tremendously appealing comedy. David Wayne oils around Hepburn and sings her a Cole Porter song, but Judy Holliday, as a hilariously sly, quivering bundle of angst, almost walks off with the picture. Dir. George Cukor. **47**

THE GRACIE ALLEN MURDER CASE—(1 hr. 15 min.; 1939) Allen is in top form here, even better than in her later TV series. A Philo Vance film for Gracie fans—others might not love it. With Warren William, Kent Taylor, and Ellen Drew. Dir. Alfred E. Green. **8**

JUDGMENT AT NUREMBERG—(2 hrs. 58 min.; 1961) Stanley Kramer's star-filled drama of the Nuremberg trials is a moist, rather banal treatment of the stupendous moral issues involved. With Burt Lancaster, Richard Widmark, Spencer Tracy, Montgomery Clift, Judy Garland, et al. Screenplay by Abby Mann. **47**

NOTORIOUS—(1 hr. 41 min.; 1946) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains) who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up when she's with Grant, and in one scene joins him for one of the longest kisses in movie history. **8**

POTEMKIN—(1 hr. 10 min.; 1925) It's been a schoolroom classic for so long that one instinctively resists it. But if you're seeing it for the first time, or after a long period of abstention, it has unique power. *Potemkin* is about a revolt on a czarist battleship in 1905, and it features Eisenstein's extraordinary "montage" method of shooting and editing, which now more than ever looks like an eccentricity rather than the standard that Eisenstein thought it would become. The movie culminates in the incredible Odessa Steps sequence. **1**

SPELLBOUND—(1 hr. 51 min.; 1945) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With a dream sequence by Salvador Dali. Dir. Alfred Hitchcock. **8**

TO CATCH A THIEF—(1 hr. 37 min.; 1955) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills but is helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. **8**

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BROADWAY

Previews and Openings

Wednesday, December 7

LEGS DIAMOND—Peter Allen has the title role in a musical adapted from the film *The Rise and Fall of Legs Diamond*, set in and around a speakeasy in Manhattan in the twenties, and based on the life and times of the nefarious underworld figure who was also a song-and-dance man; book by Harvey Fierstein, Charles Suppon; music and lyrics by Peter Allen; choreography by Alan Johnson, directed by Robert Allan Ackman. Featured in the cast are Julie Wilson, Randall Edwards, Raymond Serra, Jim Fyfe, Christian Kauffman, Joe Silver, Bob Stillman, and Pat McNamara. Previews now prior to 12/26 opening. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $40 to $50; Wednesday at 2, $35 to $45. (From 12/19, schedule: Monday through Saturday at 8, Wednesday and Saturday at 2.) **Mark Hellinger Theater,** 51st Street and Broadway (757-7064). 2 hrs. 20 mins. **IRLS**

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. With Andre De Shields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday, at 3; $30 to $45. **Ambassador,** 219 West 49th Street (239-6200). 2 hrs. **IRLS**

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. With Nancy Opel, Linda Hart, Rex Everhart, Anthony Heald, Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $42.50 to $47.50. **Vivian Beaumont,** 65th Street and Broadway (239-6200). 2 hrs. 10 mins. ● **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* and presented with a cast of 23 talented "cats;" music by Andrew Lloyd Webber, direction by Trevor Nunn, choreography by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Monday through Friday at 8, Saturday at 2 and 8, $32.50 to $50; Wednesday at 2, $27.50 to $45. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King Jr. There are two couples, the older"we" generation, the younger-"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations are *not* delightful. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, $27.50 to $37.50; Wednesday at 2, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by the late Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Monday through Wednesday at 8; Fridays and Saturdays at 8; Wednesdays and Saturdays at 2, Sundays at 3; $35 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. ● ●

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's play; directed by Stephen Porter. With Remak Ramsay, Rosemary Murphy, Paul Ukena Jr., Marguerite Kelly, Adam LeFevre, Philip Bosco (who gives another of his irresistibly flavorous Shavian performances), Roxanne Hart, and Victor Garber (who is comic effervescence itself, yet marvelously restrained when that is needed). Tuesday through Thursday at 8, Wednesday and Saturday at 2, Sunday at 3; $33; Friday and Saturday at 8, $36. **Circle in the Square Theater,** 1633 Broadway (239-6200). **IRLS**

42ND STREET—A musical based on Bradford Ropes's novel, which was made into the 1933 film. Got it? With Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart, Mark Bramble; music and lyrics by Harry Warren, Al Dubin. Tuesday through Thursday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $30 to $47.50; Friday and Saturday at 8, $35 to $50. **St. James,** 246 West 44th Street (246-0102). 2 hrs. 15 mins. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Cynthia Sikes plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary fairy tales; the dance movement is by Lar Lubovitch. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin Beck,** 302 West 45th Street (246-0102). 2 hrs. 35 mins. ● **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned, with new insights, in his Tony Award-winning show (it played to standing-room-only crowds for over a year, before he left to make a film). Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. **IRLS**

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple-award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. With Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. **IRLS**

ME AND MY GIRL—Jim Dale, Ellen Foley, Jane Connell, Dee Hoty, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title, and does its best with the material to convert him into a proper nobleman. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $$37.50 to $50; Wednesday at 2, $30 to $42.50. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. ● ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, with Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. ● **IRLS**

OH! CALCUTTA!—An erotic revue, conceived and devised by Kenneth Tynan. Material by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, Sherman Yellen, and others; choreography by Margo Sappington; directed by Jacques Levy. Monday through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35–$45. **Edison Hotel,** 240 West 47th Street (302-2302). 2 hrs. ● ●

OUR TOWN—The fiftieth-anniversary production of Thornton Wilder's play, directed by Gregory Mosher, featuring Spalding Gray in the pivotal role of the stage manager, Penelope Ann Miller as young Emily, and Eric Stolz as her young suitor, also Katharine Houghton, Frances Conroy, James Rebhorn, Roberta Maxwell, Peter Maloney, W. H. Macy, and Jeff Weiss. Tuesday through Saturday at 8, Saturday and Sunday matinees at 3; Sundays at 7:30; $25 to $30. Engagement ends 1/15/89. Lincoln Center at the **Lyceum,** 149 West 45th Street (239-6200). **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes, based on the Gaston Leroux horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Timothy Nolen as the Phantom, Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Monday through Saturday at 8, Saturday at 2, $36.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. **IRLS**

ROMANCE/ROMANCE!—Musical; book, lyrics by Barry Harman; music by Keith Herrmann, co-starring Alison Fraser and Barry Williams. First act takes place in Vienna, based on writings of Arthur Schnitzler. Second act is set in present-day Hamptons with material drawn from works of Jules Renard. Monday through Friday at 8 (no performance Thursdays), Wednesday and Saturday at 2, Sunday at 3. $45 for Saturday at 8, $40 for matinees, $42.50 for all others. **Helen Hayes,** 240 West 44th Street (246-0102). 2 hrs.

RUMORS—Neil Simon's latest offering takes place in Sneden's Landing, and revolves around an anniversary party, an errant gunshot, two mistaken affairs, a temporary hearing disorder, and a missing hostess; directed by Gene Saks. With Ron Leibman, Christine Baranski, Joyce Van Patten, Jessica Walter, Charles Brown, Mark Nelson, Cynthia Darlow, Andre Gregory, Lisa Banes, Ken Howard. Monday through Saturday at 8, $27.50 to $40; Saturday at 2; $25 to $35; Wednesday at 2, $20 to $32.50. **Broadhurst,** 235 West 44th Street (239-6200). 2 hrs. 15 mins. **IRLS**

SARAFINA!—The South African musical success, conceived, written, and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of high-school children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, plus unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sun. at 3; $40-$45. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. **IRLS**

SPEED-THE-PLOW-David Rasche, Bob Balaban, and Felicity Huffman star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. **Royale Theater,** 242 West 45th Street (239-6277). 1 hr. 35 mins. **IRLS**

SPOILS OF WAR—Kate Nelligan and Jeffrey DeMunn are the stars of Michael Weller's latest play, set in the late 1950s, about a sixteen-year-old boy (Christopher Collet) and his estranged parents; directed by Austin Pendleton. With Alice Playten, Kevin O'Rourke, and Marita Geraghty. Monday through Saturday at 8, Saturday at 2, $32.50 to $37.50; Wednesday at 2, $27.50 to $32.50. **Music Box Theater,** 230 West 45th Street (239-6200). 2 hrs. 20 mins. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard star in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The theme is that of a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALMOST PERFECT—Jerry Mayer's comedy about marriage, family, philandering, thwarted ambitions, and frustrated dreams; directed by Geraldine Fitzgerald. With Ethan Phillips, Mia Dillon, Cathy Lee Crosby, Bill Nelson, Chevi Colton, and Ivar Brogger. Wednesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $18 to $22. **Hudson Guild Theater,** 441 West 26th Street (760-9810).

THE BIG WINNER—Zypora Spaisman and David Rogoff star in Sholom Aleichem's comedy, in Yiddish, (a live simultaneous English translationis offered). It tells of a lottery winner whose life is transformed by his abundance of money. Music by Haim Elisha, lyrics by Miriam Kressyn. With Sandy Levitt, I. W. Firestone, and Mina Bern; directed by Rina Elisha. Saturday at 8, Sunday at 2 and 5:30; $16 and $18. **Folksbiene Theater,** 123 East 55th Street (755-2231). **IRLS**

BIRDMAN COMETH—An evening of comedy and mime, starring David McCharen. Tuesday through Saturday at 8, Sunday at 5; $20; through 12/11. **Samuel Beckett Theater,** 410 West 42nd Street (594-2826).

A BURNING BEACH—Eduardo Machado's play describes an occurrence on an isle in the Gulf of Mexico, where a family is torn apart by forces struggling to control its destiny; directed by Rene Buch. With Seret Scott, Ivonne Coll, Liann Pattison, Mateo Gomez, George Londoner, Lillian Garrett. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20. **American Place,** 111 West 46th Street (840-3074).

CAFE CROWN—Eli Wallach and Anne Jackson star in the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the cafe at the corner of Second Avenue and 12th Street in 1940, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Tuesday through Saturday at 8, Saturday, Sunday, Wednesday at 3; $25; through 12/11. **Public/Newman Theater,** 425 Lafayette Street (598-7150).

CHU CHEM—A musical about a group of Jews in China searching for the Lost Tribe; with music by Mitch Leigh, lyrics by Jim Haines and Jack Wohl; book by Ted Allan; directed by Albert Marre. With Mark Zeller, Tom Sesma, Emily Zacharias, and Irving Burton. Tuesday through Saturday (but not Friday) at 8, Sunday at 2 and 7; $16 and $19. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

THE COCKTAIL HOUR—A. R. Gurney's play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. Featured in the cast are Nancy Marchand, Keene Curtis, Bruce Davison, and Holland Taylor. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $27 to $30. **Promenade Theater,** Broadway at 76th Street (580-1313).

CORIOLANUS—The Shakespeare Marathon resumes, featuring Christopher Walken in the title role, Irene Worth as Volumnia, Keith David as Aufidius, Moses Gunn, and Paul Hecht; directed by Steven Berkoff. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Anderson Matthews star in Alfred Uhry's prize-winner about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. **John Houseman Theater,** 450 West 42nd Street (564-8038). ●

EASTERN STANDARD—Richard Greenberg's play takes a look at four thirtyish New Yorkers who discover success is no defense against the hardships of the eighties; directed by Michael Enger. Featured in the cast are Anne Meara, Dylan Baker, Barbara Garrick, Kevin Conroy, and Peter Frechette. Tuesday through Sunday at 8, Saturday at 2:30, Sunday at 2:30 and 7; through 12/4; $30. Manhattan Theater Club, Stage One, **City Center,** 131 West 55th Street (581-7907). (Then, for your information, play will move to Broadway and open at the John Golden Theater 12/19!).

EMERALD CITY—David Williamson's satirical comedy about a successful screenwriter and his publisher wife who find themselves swept up into the materialism of an insensitive city; directed by R. J. Cutler. With Daniel Gerroll, Gates McFadden, Doris Belack, Dan Butler, Alice Haining, and Jerry Lanning. Tuesday through Saturday at 8; Sunday at 3; $16 and $18. **Perry Street Theater,** 31 Perry Street (279-4200).

THE FANTASTICKS—A gracious and musical fable that has spawned plenty of talent in its time. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 88—This satire has come to its home off Broadway in a full evening's show, and is director/writer Gerard Alessandrini's new version, up to par, snuff, and all sorts of mischief. Most of the new material is heady stuff, with skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, and many others. Featured in the cast are Toni DiBuono, Philip Fortenberry, Roxie Lucas, David B. McDonald, and Michael McGrath. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $30 to $32.50 (12/26 to 30, all seats are $30). **Theater East,** 211 East 60th Street (838-9090).

THE FOREST—The Brooklyn Academy of Music (BAM) presents a music-theater work created by director/designer Robert Wilson and composer David Byrne, based on the Babylonian *Gilgamesh* legend, wherein citizens ruled by the mad Gilgamesh pray to the gods for release from his tyrannical reign. The action has been moved to the nineteenth century and the Industrial Revolution. 12/6 at 7, 12/7, 8, 9, 10 at 8; $15 to $40. **BAM Opera House,** 30 Lafayette Avenue, Brooklyn (1-718/636-4100).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante and Bonnie Franklin star in Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-40 singles searching for fulfillment; the director is Paul Benedict. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

GENESIS—*Music and Miracles for a New Age*: A modern adaptation of the Medieval Mystery Plays, with book and lyrics by A. J. Antoon, music by Michael Ward, choreography by Lynne Taylor-Corbett. Featured in the cast are Christine Toy, Stephen Bogardus, Russ Thacker, Mindy Cooper. Tuesday through Sunday at 8, Saturday at 2, Sunday at 3; $25. **Public Theater-/LuEsther Hall,** 425 Lafayette Street (598-7150).

GIFTS OF THE MAGI—The musical adaptation of two O. Henry Christmas tales, *Gifts* and *The Cop and the Anthem*, set in turn-of-the-century New York City and centering around a young married couple down on their luck, and a happy-go-lucky man who can't even get himself arrested; directed by Sonya Baehr; music and lyrics by Mark St. Germain and Randy Courts. Wednesday through Saturday at 7, Wednesday and Saturday at 2, Sunday at 3; special performances 12/10, 17, and 24 at 1 (no show on 12/25, you know why); $16 to $34. **Lamb's Theater Downstairs,** 130 West 44th Street (997-1780).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew;* music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Tia Riebling, Bill Damaschke, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30; through 12/31. **Lamb's Upstairs,** 130 West 44th Street (239-6200).

THE HEIDI CHRONICLES—Wendy Wasserstein's play is a coming-of-age tale of Heidi Holland, celebrating one woman's wish to stand by her beliefs; directed by Daniel Sullivan. Featured in the cast are Joan Allen in the title role, Boyd Gaines, Peter Friedman, Ellen Parker, Joanne Camp, Anne Lange, Sarah Jessica Parker, and Drew McVety. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

THE HIRED MAN—A musical by Melvyn Bragg and Howard Goodall (acclaimed one of the best British musicals of the eighties). Paul Avedisian is a farmhand forced to work as a miner to support his famiy in rural England at the turn of the century; Carolyn Popp is his wife and Corliss Preston his daughter; directed by Brian Aschinger; choreography by Rodney Griffin. Monday, and Wednesday through Saturday at 8, Saturday at 2, Sunday at 3; $20 and $15. **47th Street Theater,** 304 West 47th Street (279-4200).

I COULD GO ON LIP—SYNCHING!—John Epperson stars in the musical tale of a girl's travels from the backwoods to movie stardom; conceived and developed by Epperson and Justin Ross, who also directs. Thursday and Friday at 8:30; Saturday at 7 and 10, Sunday at 8:30; $15. **Theater Off Park,** 224 Waverly Place (279-4200).

THE LADY IN QUESTION—Written by and starring Charles Busch, directed by Kenneth Elliott, Busch plays a famous concert pianist who battles her own selfish nature and the Nazis, in a tale of romance and intrigue set in war-torn Bavaria. With Meghan Robinson, Theresa Marlowe, Arnie Kolodner, Mark Hamilton, Julie Halston, Andy Halliday, Kenneth Elliott, and Robert Carey. Friday through Sunday at 8, Saturday at 11 p.m.; $12; through 12/11. **WPA,** 519 West 23rd Street (206-0523).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15. **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE MAJESTIC KID—Mark Medoff's modern comic western adventure which compares the search for morality in the 1980s to an old-fashioned western movie; directed by Derek Wolshonak. With Stuart Zagnit, Alex Wipf, Kay Walbye, Michael Cullen, Juliette Kurth, Rande Mele, and Eliza Berry. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $26 and $29. **Theater at St. Peter's Church,** 54th Street at Lexington Avenue (307-7171).

THE MIDDLE OF NOWHERE—A fantasy featuring fifty of the best-known songs of singer/songwriter Randy Newman, conceived and directed by Tracy Friedman, and set in a Louisiana bus station where five strangers are stranded overnight. Featured in the cast are Michael Arkin, Vondie Curtis-Hall, Tony Hoylen, Diana Castle, and Roger Robinson. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $27.50 to $30. **Astor Place Theater,** 434 Lafayette Street (254-4370).

NASTY LITTLE SECRETS—Lanie Robertson's play based on the relationship between British playwright Joe Orton and his lover/mentor Kenneth Halliwell; directed by Stuart Ross. Featured in the cast are Scott Renderer, Craig Fols, Colin Fox, and John Vennema. Tuesday through Saturday at 8, Sunday at 3; $10. A Primary Stage Company production at **45th Street Theater,** 354 West 45th Street (333-7471).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. With Suzi Winson, Helen Baldassare, Lynne Wintersteller, Marilyn Farina, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue, directed by Larry Forde. Featured in the cast are Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt. It tells of a recital participated in by four graduates of the same high school who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; $27. **Circle-in-the-Square Downtown,** 159 Bleecker Street (254-6330).●

ONLY KIDDING—Jim Geoghan takes a behind-the-scenes look at the world of stand-up comics; directed by Larry Arick. With Sam Zap, Paul Provenza, Larry Keith, and Michael Jeter. Tuesday through Saturday at 8, Sunday at 2 and 7; $20 to $22; through 12/11. American Jewish Theater production at the **Susan Block Theater,** 307 West 26th Street (633-9797).

ON TINA TUNA WALK—The return of this play by John Glines about five young men on Fire Island who are gathered to help a fourth friend recover from the death of his lover from AIDS; directed by Peter Pope. Tuesday through Sunday at 8:30; $15; through 12/18. Produced by the Glines Company at the **Courtyard Playhouse,** 39 Grove Street (869-3530).

PEG O' MY HEART—A 1912 romantic comedy by J. Hartley Manners, directed by D. J. Maloney. An American girl (Judith McIntyre) deals with aristocratic British relatives. Tuesday through Sunday at 8, Saturday and Sunday at 2:30; $10. Through 12/8. **Equity Library Theater,** 103rd Street and Riverside Drive (663-2028).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

PHAEDRA BRITANNICA—Caroline Lagerfelt and Bob Gunton star in Tony Harrison's adaptation of Racine's *Phaedre*, set in India in the early days of English rule; directed by Carey Perloff; score by Elizabeth Swados. Others in the cast are Sakina Jaffrey, Rajika Puri, Jack Stehlin (as Phaedra's stepson), Richard Riehle, and Meher Tatna. Tuesday through Saturday at 8, Saturday and Sunday at 2; $18 to $20; 12/6 through 1/15/89. **CSC**, 136 East 13th Street (677-4210).

PHANTASIE—Sybille Pearson's exploration of a professional woman's search for her own identity; directed by John Rubinstein. Featured in the cast are Diane Salinger, Elzbieta Czyzewska, Laurinda Barrett, Michael French, Ryan Cutrona, and Myra Taylor. Tuesday through Saturday at 8, Sunday at 3 and 7:30; $15 to $18; from 12/10. **The Vineyard,** 309 East 26th Street (683-0696).

THE PHILANDERER—*A Fantasia on Victorian Standards.* George Bernard Shaw's play, with Frank Geraci, Donnah Welby, James Nugent, and Laura Rathgeb; directed by Kent Paul. Wednesday through Friday at 8, Saturday at 5 and 9; $10; 12/9 through 1/7/89. **Pearl Theater,** 125 West 22nd Street (645-7708).

THE PROMISE—Jose Rivera's play about love, death, and possession--in that order; directed by David Esbjornson. With Jaime Sanchez, Socorro Santiago, Donald Berman, Rene Moreno, Ysef Bulos, Kate Gyllenhaal, and Ivonne Coll. Tuesday through Sunday at 8; Saturday and Sunday at 3; $12 to $18; through 12/18. **Ensemble Studio,** 549 West 52nd Street (247-3405).

RECKLESS—Craig Lucas's comic nightmare, directed by Norman Rene, follows the journey of a woman who escapes into a Christmas night searching for a new life. With Robin Bartlett (who is spectacular), Susan Blommaert, Welker White, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7:30; $22.50 to $26; through 1/1/89. **Circle Repertory,** 99 Seventh Avenue South (924-7100).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Jose Zorrilla's 1844 play, *Don Juan Tenorio; La Generala Alegre*; *Puerto Rico Sings*, and zarzuelas; in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Friday and Saturday at 8, Sunday at 7; $12 for plays, $16 for musicals and dance events; through December. **Gramercy Arts,** 138 East 27th Street (889-2850).

THE RIMERS OF ELDRITCH—A community haunted by bad times and a murder is the setting for Lanford Wilson's 1966 play. Mark Brokaw directs an ensemble of seventeen, including Danielle Du Clos, Adam Storke, and Ralph Roberts. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $18 to $22. **Second Stage Theater,** Broadway at 76th Street (873-6103).

SAVED FROM OBSCURITY—Tom Mardirosian's play about an actor's journey through the theater scene, on Broadway, Off-Broadway, Off-Off, and backstage; directed by John Ferraro. Featured in the cast are Hansford Rowe, Frederica Meister, Peter Appel, and Tom Mardirosian. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $22 to $24. Produced by the Playwrights Horizons at its **Upstairs Studio Theater,** 416 West 42nd Street. Closed

THE SEAGULL—Chekhov's classic in a new translation by Mindel Goldstein, performed by Kit Carson, Ralph Romano, David Walters, Drew Dix, Elsie James, Charlotte Norris, and Ralph Romano.; directed by Lev Shekhtman. Wednesday through Saturday at 8; $12; through 2/27/89. **Theater in Action,** 46 Walker Street (431-1317).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. With Gordana Rashovich, Katherine Kahmi, Stephen Pearlman, Bruce Nozick, Suzanne Toren. Tuesday through Thursday at 8, Saturday and Wednesday at 2; $28; Friday and Saturday at 8, Sunday at 3, $30. **Westside,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, gossip, and enjoy life while they are being beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. The play is entertaining and moving. Tuesday and Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $27 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782). ●

SUDS—A musical "poperetta" featuring fifty songs of the early sixties (Burt Bacharach, Hal David, Ellie Greenwich, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson; choreography by Javier Velasco. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; $35. **Stage Left at the Criterion Center,** 45th Street and Broadway (239-6200).Closed

SWEETHEARTS—Antoinette Mille and Walter Adkins in an affectionate musical tribute to Jeanette MacDonald and Nelson Eddy, will be heard in gems from Victor Herbert's *Naughty Marietta,* Sigmond Romberg's *New Moon,* Rudolf Friml's *Rose Marie,* and many many more. Tuesday through Saturday at 8, Wednesday at 2:30, Sunday at 3 and 7:30; $12 and $15. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early fifties in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all, except Saturday which is $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio, and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Laura Esterman, Frederick Rolf, and Sam Tsoutsouvas. Monday through Wednesday at 8; Sunday at 3 and 7, $100; Friday at 8, $120; Saturday at 5 and 9, $135; Wednesday at 2, $60. **Seventh Regiment Armory,** Park Avenue and 66th Street (239-2590).

THE TEMPTATION OF ST. ANTONY—Part 3 of Frank Dell's trilogy, inspired by Gustave Flaubert's epic work, *The Road to Immortality*; directed by Elizabeth LeCompte. Thursday through Sunday at 8; $20. The Wooster Group at the **Performing Garage Theater,** 33 Wooster Street (966-3651).

THE THREE SISTERS—Anton Chekhov's classic, performed by an Asian-American cast, translated by Randall Jarrell, directed by Margaret Booker. Starring in the title roles are Natsuko Ohama, Mary Lee-Aranas, and Ginny Young. Tuesday through Friday at 8, Saturday at 2 and 8, Wednesday at 2; $10 to $22; through 12/17. Pan-Asian Repertory Theater at **Playhouse 46,** 423 West 44th Street (245-2660).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, (Busch returns 12/13) which follows the curtain-raiser, *Sleeping Beauty or Coma*, equally funny and imaginative; directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $28. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WE—The Negro Ensemble Company presents two full-length dramas by Charles Fuller in alternating weekly repertory: *Sally* and *Prince*, which are linked in theme and characters as Parts I and II of a five-part series chronicling the emergence of blacks into emancipated freedom. Michele Shay is Sally and Sam Jackson is Prince; featured are Hattie Winston, Alvin Alexis, Ed Wheeler, Peggy Alston, Raynor Scheine. *Prince* plays Wednesday at 2 and 8, Saturday at 3:30 and 8:30; Sunday at 2:30 and 7; *Sally* plays 12/21 to 25, 1/4 to 8, 1/18 to 22. $22.50 to $27.50. Phone for specifics. **Theater Four,** 424 West 55th Street (246-8545).

WHAT ABOUT LOVE—Dennis Dane's comedy about a proud gay Puerto Rican and his coming-out yuppie lover; directed by Robert Stewart. Featured in the cast are Timothy Warmen, Dennis Dane, Jami Simon, Muriel Gould, Loretta Palm, and Deborah LaCoy. Wednesday and Thursday at 8, Friday at 7:30; Saturday and Sunday at 2:30 and 7:30; $15. **Noho Playhouse,** 2 Bond Street (869-3530).

WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS?—Comedy by Don and Rich Werbacher, set in post-World War II Staten Island, where a family of eccentric characters anxiously awaits the return of a family member; directed by Judd Silverman. Featured in the cast are Julia McLaughlin, Susan Farwell, Milton Elliot, Howard Thoresen, Keith Michl, Michael Curran. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $20. **The Village Theater,** 137 West 22nd Street (564-8038).

OFF-OFF BROADWAY

AGAINST THE TIDE—Jamie Leo's play is about an environmentalist who has seen her funding dry up for language studies with a bottlenose dolphin. Thursday through Sunday at 8; $4; 12/18 through 25. **Theater for the New City,** 155 First Avenue (254-1109).

AMERICAN ROYALTY—A play by Joyce McIver and Richard Haase, about the secret lives of soap opera stars; directed by Richard Haase. Wednesday through Saturday at 8; Sunday; $8; through 12/10. Nustage at **INTAR,** 420 West 42nd Street (788-0907).

THE APPLE CART—Revival of George Bernard Shaw's cosmic (and comic) vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Friday and Saturday at 8, Sunday at 3; through 12/11; $10. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

A CHARLES DICKENS CHRISTMAS—A new musical, book by Robert Owens Scott, lyrics by Tom Roce, music by Douglas J. Cohen, blends fact and fantasy about Dickens as a young man. When his publisher insists he write a Christmas story with a happy ending, the youth doesn't know where to start. 12/9, 11–17, 18, 27, 28, 29, 31 at 12:30 p.m. except 12/27 and 29 which start at 2. $10 and $14. A Theaterworks/USA production at the **Promenade Theater,** Broadway and 76th Street (677-5959).

AS YOU LIKE IT—The National Shakespeare Company performs Shakespeare's play 12/15 and 16 at 8; $10. **The Cubiculo,** 414 West 51st Street (265-2138).

THE BALCONY—Jean Genet's play, set in a brothel where the fantasies of the clientele are laboriously executed; directed by Barbara Schofield. Featured in the cast are Robert Michael Kane, Jeannie Chilton, Elizabeth Martin, Harold Gross, Dan Tedlie, Peter Smith, Ariane Smith, Dugan Savoy, Nina F. Minton, and Tim O'Niel. Thursday through Saturday at 8, Saturday at 2; $8. **The House of Candles Theater,** 99 Stanton Street (353-3088).

CHAIN OF FOOLS—A comedy drama by Jean Colonomos, Peter Dee, and Edward Taussig, directed by Melanie Sutherland, explores the question of love--do you want it, do you feel it, do you need it, and whom do you need it from? Thursday through Saturday at 8, Sunday at 3; $8; through 12/18. **Nat Horne Theater,** 440 West 42nd Street (279-4200).

DON JUAN IN N.Y.C.—Eduardo Machado's music-theater play, directed by David Willinger, with songs by Sergio Garcia-Marruz, is the classic Don Juan story set again an East Village background. With Walter Krochmal, Jack Landron, Lisa Gluckin, Irma LaGuerre, Eugenia Cross, Jim Lamb. Thursday through Sunday at 8; $4 (that's right, $4). **Theater for the New City,** 155 First Avenue (254-1109).

DON'T REMIND ME—Georg Osterman, Linda Chapman, and Tom Judson head through uncharted waters in a musical comi-tragedy loosely based on the Titanic disaster. Thursday through Sunday at 8; $8; through 12/18. **La MaMa's First Floor Theater,** 74A East 4th Street (475-7710).

DOUBLE BILL—Russell McLaughlin's *Teatime in Baker Street* and Fred Fondren's *Sherlock Holmes: A Case of Identity,* both adapted from Arthur Conan Doyle and directed by Fred Fondren. Thursday through Saturday at 8, Sunday at 3; $8; through 1/8/89. **Prometheus,** 239 East 5th Street (477-8689).

DOUBLE BILL—Two one-acters: Paul Allman's *Otis Furioso,* directed by Peter Mattei, and Evan Gubernick's *Motorhome.* Thursday through Saturday at 8; Sunday at 4 and 8; 12/8 through 18. A **Regenesis** production at St. Mark's Church in the Bowery, 131 East 10th Street (533-4650).

THE ELEPHANT MAN—A revival of Bernard Pomerance's drama recounting the life of the disfigured Joseph Merrick (played by Gary Kerr); directed by Mark Harborth. Through 12/11 at 8, Saturday and Sunday at 2; $8. **Our Studios,** 622 Broadway (582-4211).

THE FALL OF THE HOUSE OF USHER—Daniel Gabriel's adaptation of Edgar Allan Poe's tale, expanded into a theatrical piece of life and death as experienced in isolation; directed by Daniel Quinn. Thursday through Sunday, 12/8 to 11, at 8; Sunday at 3; $8. **Irish Arts Center,** 553 West 51st Street (757-3318).

FIGHTING LIGHT—Greg Zittel's play is about a bootlegger who falls in love with a woman from Verona, New Jersey; directed by Matthew Penn. Featured in the cast are Joel Anderson, Shelley Frew, Will Hare, Scott Williams, Nanette Werness, Greg Natale, Jeff LaMarre. Tuesday through Sunday at 7:30; Saturday and Sunday at 3; through 12/18, $17.50. RAPP Arts Center, **Mainstage,** 220 East 4th Street (529-6160).

GLAND HOTEL—Mme. Blavatski, nineteenth-century spiritualist and theosophist, lives again in a musical comedy revue by Ray Dobbins and Bloolips. Featured in the cast are Bette Bourne, La Belle Martyn, Hortence Le Grande, Precious Pearl, and Brenda Babe. Thursday through Sunday at 11 p.m.; $10. **Theater for the New City,** 155 First Avenue (254-1109).

GOOD BLACK—Rob Penny's drama explores a political, erotic, and neurotic May-December romance; directed by Claude Purdy. Starring Fern Howell and Marcus Naylor, and featured in the cast are Kenneth Green, Dorothi Fox, Judi Ann Williams, and Amber Peyote Kain. Thursday through Sunday at 7:30; Sunday at 3; $8 to $10. **Harry DeJur Playhouse** at Henry Street Settlement, 466 Grand Street (869-3981).

HIDDEN AGENDA—Mary Vasiliade's drama about conflicts between clash-of-life styles and ideas at an international women's conference; directed by Jaime Harris. 12/7 through 10 at 8; $6. **American Theater of Actors,** 314 West 54th Street (581-3044).

LINE—Israel Horovitz's play, now in its thirteenth year; directed by Dan Hamilton. Wednesday through Sunday at 9:30; $10. *Warehouse Moon,* by Adam Kraar, directed by Chip Hellman; Wednesday through Sunday at 7; through 12/23; $10. **13th Street Repertory,** 50 West 13th Street (675-6677). ● ●

LOVERS AND OTHER STRANGERS—A comedy written by Renee Taylor and Joseph Bologna, directed by Lisa Mayo. Featured in the cast are Marilyn La Bue, Rita Zelfine, Larry Malzberg, Vicki Sparks, Ken Marketta, Dan Pleva, Mike Millis, Ray Napoli, Nick Hayden, louisa Guthrie, Linda Conklin, and Sonia Belton. 12/8–10 at 8, 12/11 at 2; $8 to $10. A City Stage production, **Park Avenue Christian Church,** 1010 Park Avenue (679-7576).

MERE MOMENTS—Two one-acts of hope: Richard Albert's *The Pearly Gates* and *Death and Taxes,* featuring Philip Cuomo, Jack Warren, Michele Cuomo, and the author. 12/8–11, at 7:30; $10. **Theater 22,** 54 West 22nd Street (840-7254).

THE NUTCRACKER IN THE LAND OF NUTS—A Christmas musical by Ronald Tavell, with music by Michael Calderwood, directed by Michael Hillyer. Saturday at 7 and 10, Sunday at 3:30; $10; through 1/15/89. **Wings Theater,** 531 East 13th Street (477-2225).

OEDIPUS REX—The National Shakespeare Company performs Sophocles' work 12/9, 10, at 8; $10. **The Cubiculo,** 414 West 51st Street (265-2138).

THE REVENGER'S TRAGEDY—A rarely produced satirical thriller by Cyril Tourneur, a contemporary of Shakespeare's. It contains scenes of poetry, intrigue, disguise, double-dealing and murder most foul, satirizing the folly of greed, lust, and political ambition in a mythical Italian state; directed by Elizabeth Huffman. Featured in the cast are Lisa Bansavage, Richard Bowden, Darroch Greer, Jane Hamilton, Stuart Laurence, Kevin Nagle, Warren Watson, and Brian Markinson. 12/8-10, 13-17 at 8, 12/11 and 18 at 3; $8. **Actors Outlet Theater,** 120 West 28th Street (923-0295).

SEASON'S GREETINGS—Alan Ayckbourn's Christmas comedy, featuring a drunken seduction, sibling rivalry, and a puppet show; directed by Steven Keim. With Adam Cunningham, Rich Hamilton, George Millenbach, Trey Kay, Benette Gilbert, Viki Boyle, Paul Wyles, and Allyson Surprenant. Thursday through Saturday at 8, Sunday at 3; $8; through 12/18. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

THE SERPENT—Jean-Claude van Itallie's exploration of cultural memory and human violence from the time of Genesis to present-day America, directed by Eric Kramer, features sixteen actors. Wednesday through Saturday at 8, Sunday at 3; $8; through 12/11. **Pelican Studio,** 750 Eighth Avenue (971-5630).

TAKING STEPS—A revival of Alan Ayckbourn's farce about a hard-drinking tycoon who is considering buying an old Victorian home, once a brothel; directed by Dom Ruggiero. Thursday through Saturday at 8; $9; through 12/17. Washington Square at **Studio Theater,** 32 Washington Place, Room 14 (998-5278).

TANGO—Slawomir Mrozek's play is about a generational clash of riotous and tragic proportions; directed by Polina Klimovtskaya. 12/7, 8, and 9 at 8; 12/10 at 3 and 8; 12/11 at 6; $6. Hunter College at **The Little Theater in the Courtyard,** 68th Street (772-4448).

TONY 'N' TINA'S WEDDING—Features attendance at a wedding at **Washington Square Church,** 135 West 4th Street, then at a reception at **147 Waverly Place,** for an Italian dinner, champagne, and wedding cake. Wednesday through Saturday at 7, Sun. at 2; $55 for wedding and reception buffet dinner (279-4200).

TWELFTH NIGHT—The National Shakespeare Company performs Shakespeare's play 12/8 at 8; $10. **The Cubiculo,** 414 West 51st Street (265-2138).

WAREHOUSE MOON—Adam Kraar's play takes a comic look at an art dealer forced to come to grips with love, families, and Christmas; directed by Chip Hellman. Wednesday through Sunday at 7; through 12/23; $10. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

WHO IS ALICE DAPHNE?—Marys Elot's comic mystery which takes place in Paris and Martinique from 1930 to 1950; directed by Miranda McDermott. With Mizan Nunes, Sean O'Sulivan, Paul Kawecki, Richard Welch, and Nick Calama. From 12/10 through 23; $8; call box office for specifics. **New Media Repertory Theater,** 512 East 80th Street (734-5195).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

EDDIE ARNING—Crayon drawings by this self-taught artist; through 1/7. Hirschl & Adler Folk, 851 Madison Ave. (988-3655).

PAUL BELVOIR—Works in silver; through 12/31. Horan, 35 E. 67th St. (517-9410).

TIBOR CSERNUS—Large-scale figure paintings; through 1/7. Bernard, 33 E. 74th St. (988-2050).

MARK GERO—Recent sculpture; through 1/7. Weintraub, 988 Madison Ave. (879-1195).

JOHAN LAURENTZ JENSEN—Paintings of floral still lifes by this Danish artist (1800–1856); through 1/7. Hirschl & Adler, 21 E. 70th St. (535-8810).

VICTOR KOULBAK—Silverpoint drawings inspired by Renaissance masters; through 12/31. Cecil, 16 E. 72nd St. (517-3605).

ROBERT M. KULICKE—Seascape and still life paintings, and a selection of jewelry designed by the artist and his associate, Bessie Jamieson; through 12/23. Davis & Langdale, 231 E. 60th St. (838-0333).

KJELL PAHR-IVERSON—Large-scale abstract paintings by a Norwegian artist; through 1/27. ASF, 127 E. 73rd St. (879-9779).

WINOLD REISS/JESSICA TCHEREPNINE—Architectural designs and portraits from the 20s through the 40s; through 12/13/Botanical watercolors. Through 12/17. Shepherd, 21 E. 84th St. (861-4050).

SUSAN RUPERT—Handmade works on paper that combine watercolor, graphite, and photography, in a series entitled "W'AUTOGRAPHS"; through 1/7. Schlesinger, 822 Madison Ave. (734-3600).

ALAN SINGER/AMANDA PALMER—Pastel drawings of rural landscapes/Sculptures made with wood, shells, and found objects. Through 1/13. Miller, 49 E. 91st St. (724-1734).

LEONARD STOKES—Recent collages; through 12/17. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

WAYNE THIEBAUD—Recent paintings and works on paper; through 12/21. Stone, 48 E. 86th St. (988-6870).

WOLF VOSTELL—New works by this artist who is known for his "Happenings" in the 60s and his early participation in the international "Fluxus" movements; through 12/31. Kouros, 23 E. 73rd St. (288-5888).

JAMES WYETH—Recent paintings, watercolors, and drawings influenced by the artist's surroundings in Wilmington, Delaware and Monhegan Island, Maine; through 12/22. Coe Kerr, 49 E. 82nd St. (628-1340).

57th Street Area

WARREN BRANDT/DAVE HENDRICKS—Oil paintings and pastels of still lifes filled with oriental ornaments and draped kimonos and fabrics/Recent landscape and cityscape drawings. Through 12/28. Fischbach, 24 W. 57th St. (759-2345).

MEL CHIN/JAMES GINGERICH—Recent small-scale sculptures based on historical/ethnographic weapons-/Drawings that depict scenes from everyday life, and series of landscapes which show the Texas countryside framed as in terms of male fantasy. Through 12/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

DAN CHRISTENSEN—New "spray paintings"; through 12/24. Drake, 50 W. 57th St. (582-5930).

CRASH—New paintings that are densely overlaid with multiple images; through 12/24. Janis, 110 W. 57th St. (586-0110).

CUIXART—Paintings and drawings by a Spanish artist; through 1/7. Lladro, 43 W. 57th St. (838-9341).

WILLIAM DUNLAP—A monumental landscape painting inspired by the artist's travels through America; through 12/24. French, 41 W. 57th St. (308-6440).

RONI HORN/NICOLA DE MARIA—A sculpture entitled "Asphere III," that is a 12-inch diameter solid forged copper sphere weighing approximately 300 pounds-/Recent paintings that combine words, flowers, stars, and abstract markings; 12/8–1/7. Lelong, 20 W. 57th St. (315-0470).

MENASHE KADISHMAN—Three monumental steel sculptures; through 12/23. Haime, 41 E. 57th St. (888-3550).

WILLIAM KING—A survey of wood and ceramic sculpture, from the late 40s to the present; through 12/28. Dintenfass, 50 W. 57th t. (581-2268).

TYRONE MITCHELL—Abstract wood sculptures; through 12/24. Cyrus, 11 E. 57th St. (371-2459).

MALCOLM MORLEY—New paintings, related drawings, and watercolors; through 1/7. Pace, 32 E. 57th St. (421-3292).

JULES OLITSKI—New paintings in acrylic and oil base enamel created during the summer of 1988 at the artist's studio in New Hampshire; through 12/31. Emmerich, 41 E. 57th St. (752-0124).

MAN RAY—Paintings, works on paper, objects, photographs, and publications from the years 1913–21, tracing his development from a modernist painter of landscapes to an avant garde artist using a variety of media in the spirit of Dada; through 1/6. Zabriskie, 724 Fifth Ave. (307-7430).

MILTON RESNICK/ROBERT MAPPLETHORPE—Two large-scale abstract paintings, both from 1988/New photographs. Through 1/3. Miller, 41 E. 57th St. (980-5454).

LARRY RIVERS—New relief paintings that refer to the arts of painting, dance, and music; 12/7–1/7. Marlborough, 40 W. 57th St. (541-4900).

PETER SAARI—Constructions that are evocative of Roman wall decorations, in wood, canvas, plaster, and paint; through 12/21. Schoelkopf, 50 W. 57th St. (765-3540).

LAURA SANTINI—Sculptures of fragmented torsos that refer to classical Greek and Roman sculpture; through 1/14. Heidenberg, 50 W. 57th St. (586-3808).

DAVID TRUE—New paintings; 12/7–1/7. Blum Helman, 20 W. 57th St. (245-2888).

East Village

FRANK BUNTS—Abstract paintings that are based on the concept of a hologram, using screening over paint to create a three-dimensional effect; through 1/15. McCarthy, 219 E. 10th St. (254-1532).

ADAM KURTZMAN—Works in papier-maché; through 1/1. On the Wall, 328 E. 11th St. (460-0963).

JOVALIN LEKAY/VIK MUNIZ—Mixed-media works by both in an exhibition titled, "Gravity and Blindness"; 12/8–31. P.S. 122, 150 First Ave. (543-9780).

SALLY COOPER MARCH—Paintings and pastels of hillsides and wooded landscapes; through 12/25. Helio, 122 St. Marks Place (529-8122).

TAKEMI MUROKOSHI—Collages and oil paintings; through 12/18. Humphrey, 242 E. 5th St. (529-0692).

CHRISTOPHER SPEICH—Colored pencil drawings; through 1/15. Humphrey, 37 E. 7th St. (529-0692).

SoHo and TriBeCa

JEFF ADAMS—Recent abstract paintings in oil on worked plaster; through 1/14. Facchetti, 476 Broadway (966-5991).

ALICE AYCOCK/JOE BREIDEL—New drawings and sculptures that investigate architectural ideas/Autobiographical sculptures. Through 12/24. Weber, 142 Greene St. (966-6115).

BO BARTLETT—Six large-scale paintings that are a synthesis of art history from the Renaissance to Picasso's "Guernica"; through 12/23. P.P.O.W., 532 Broadway (941-8642).

ADOLF BENCA/GEOFFREY JAMES—Recent large-scale paintings influenced by the artist's anatomical studies-/Photographs of Italian gardens. Through 1/11. Twining, 568 Broadway (431-1830).

ALFONSE BORYSEWICZ/JOHN MCNAMARA—Paintings that express personal memories through the use of religious iconography/Abstract paintings that refer to landscape. Through 12/23. Cutler, 164 Mercer St. (219-1577).

PETER BROWN—Painted wooden sculptures that resemble primitive artifacts; through 12/31. M-13, 72 Greene St. (925-3007).

JERRY BUCHANAN—Paintings from 1983–88; through 12/24. Walls, 137 Greene St. (677-5000).

TOM BUTTER—Recent sculpture; through 12/30. Marcus, 578 Broadway (226-3200).

WENDELL CASTLE—A selection of furniture from 1977–87; through 12/23. Milliken, 98 Prince St. (966-7800).

DALE CHIHULY—Recent blown glass vases entitled "The Venetian Pieces"; through 12/30. Cowles, 420 W. Broadway (925-3501).

MICHAEL DE JONG—Stretched, gessoed canvases to which the artist has pasted reproductions of paintings from art history books, and framed with Plexiglas to resemble bank teller windows; through 12/24. Rastovski, 560 Broadway (966-4571.

GEORGE CONDO—Works on paper; through 12/31. Baghoomian, 611 Broadway (995-5040).

JANE DICKSON—Drawings from the past 10 years, of Times Square, amusement parks, and a demolition derby, in oilstick on black paper; through 12/24. Fawbush, 568 Broadway (966-6650).

RICHARD DIEBENKORN—Recent monotypes; through 12/23. Auchincloss, 558 Broadway (966-7753).

NANCY DWYER—New paintings, sculpture, and wall reliefs that incorporate words; through 12/23. Baer, 270 Lafayette St. (431-4774).

CORNELIA FOSS/STEPHEN GERBERICH—Paintings of still lifes and nudes/A motorized installation; 12/8–31. Schreiber/Cutler, 171 Spring St. (925-1441).

PAUL GEORGES—New paintings; through 12/17. Plumb, 81 Greene St. (219-2007).

GLENN GOLDBERG—Recent monotypes; through 12/30. Kurtz, 568 Broadway (226-2771).

LEON GOLUB—New paintings that depict humanity out of control; through 12/23. Gladstone, 99 Greene St. (431-3334).

JAMES HANSEN—Recent watercolors that examine mortality, displayed to give impression of viewing the artist's private journal; through 12/23. Shainman, 560 Broadway (966-3866).

CLAUDIA HART—Recent paintings, photographs, and sculpture; through 12/31. Hearn, 39 Wooster St. (941-7046).

DAVID HOPPER/WILLIAM CARLSON—Recent works in glass by both; through 12/31. Heller, 71 Greene St. (966-5948).

ELLSWORTH KELLY—Recent editions of prints from Gemini G.E.L., including one 18½-foot lithograph; through 12/23. Castelli Graphics, 578 Broadway (941-9855).

PER KIRKEBY—Abstract paintings inspired by the peculiarities of Danish architecture, landscape, and atmosphere; through 12/24. Boone, 417 W. Broadway (431-1818).

HEDY KLINEMAN—Paintings with collage in a series entitled "Fashion Portraits"; through 12/24. Donahue, 560 Broadway (226-1111).

JEFF KOONS—New works; through 12/24. Sonnabend, 420 W. Broadway (966-6160).

VERA LEHNDORFF AND HOLGER TRULZSCH/DAVID CARRINO—Recent photographic works/Paintings and drawings based on 19th-century literary signatures and handwritten manuscripts. Through 12/24. Hanson, 415 W. Broadway (334-0041).

EUGENE LEROY—Recent heavily-textured paintings with classical subject matter, by a 77-year-old French artist; 12/10-1/21. Thorp, 103 Prince St. (431-6880).

KEN MATSUBARA/ANN SPERRY—Recent photographic works/A water garden installation that is an indoor recreation of a work originally commissioned as a site-specific pond piece; 12/8-1/14. Baum, 588 Broadway (219-9854).

JOAN MIRO—Works on paper from 1974-1981; through 12/31. Silberberg, 382 W. Broadway (966-0611).

CHUCK NANNEY—Abstract paintings that are stretched on raw tree branches; through 12/23. Gibson, 568 Broadway (925-1192).

JAMES NARES—New paintings and sculptures that incorporate familiar objects such as lenses, TV screens, filters, air foils, and pen tips; through 12/22. Klein, 611 Broadway (505-1980).

ROSS NEHER—Abstract paintings inspired by landscape, with layers of thick and thin applications of paint; 12/8-1/21. Beitzel, 113 Greene St. (219-2863).

GAETANO PESCE—Drawings, models, and prototypes for architecture; through 1/7. Protetch, 560 Broadway (966-5454).

JAUME PLENSA—Metal sculptures and works on paper; 12/8-1/21. Sharpe, 152 Wooster St. (777-4622).

GEORGE PORCARI—Recent photographic works; through 12/17. Rubin, 155 Spring St. (226-2161).

KATHY RUTTENBERG—Large-scale paintings of figures in interiors; through 12/31. 48 Laight (941-0295).

NADJA DE SAINT PERIER—Landscape paintings based on the artist's experiences as an amateur pilot; through 12/23. Ingbar, 578 Broadway (334-1100).

ANDRES SERRANO/TYLER TURKLE—Recent photographs in a series entitled "Piss Deities"/Recent paintings. Through 12/22. Greenberg Wilson, 560 Broadway (966-2024).

CARY SMITH—New paintings with geometric compositions; through 12/17. Koury Wingate, 578 Broadway (966-5777).

MATTHEW SMITH—Drawings of landscapes, cityscapes, and nudes, by a self-taught artist; through 12/31. Cavin-Morris, 100 Hudson St. (226-3768).

ALICE STEPANEK/STEVEN MASLIN—Collaborative paintings; through 1/7. Newburg, 580 Broadway (219-1885).

CLINTON STORM—Recent paintings; through 1/11. Van Eck, 420 W. Broadway (219-0717).

ROBERT THERRIEN—New works; through 12/17. Castelli, 420 W. Broadway (431-5160).

MICHAEL THOMPSON—Figurative paintings; through 12/31. Moos, 133 Greene St. (982-9468).

ALAN UGLOW—New paintings; through 12/22. Lorence-Monk, 568 Broadway (431-3555).

SOKHI WAGNER—Recent photographs and photographic constructions; through 12/22. Burgin, 270 Lafayette St. (219-8379).

MICHAEL KELLY WILLIAMS—Oil paintings on paper with imagery derived from ancient Egyptian, Etruscan, and Ethiopian iconography; through 1/3. Kelly, 591 Broadway (226-1660).

KARL WIRSUM—New paintings, sculpture, and wall reliefs; 12/10-1/4. Kind, 136 Greene St. (925-1200).

Other

VIVIENNE KOORLAND—Large-scale paintings that re-examine history, combining text, postcards, religious iconography, and architecture; through 12/18. Ledis-Flam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

STEVEN SIEGEL—Sculptures and works on paper based on the geological forces that shape the earth; through 12/31. Wave Hill, 675 W. 252nd St., Bronx, N.Y. (549-3200).

ADOLF WOLFLI—85 drawings by this Swiss outsider artist whose entire artistic career was spent in a mental institution; through 12/23. Grey Art Gallery, 33 Washington Place (998-6780), Tue. and Thu. 10-6:30, Wed. 10-8:30, Fri. 10-5. Sat. 1-5.

GROUP SHOWS

Madison Avenue and Vicinity

CHILDS—956 Madison Ave. (772-6606). Japanese woodblock prints from the late 18th century to the mid-20th century; through 12/31.

COLNAGHI—21 E. 67th St. (772-2266). Italian and Northern European paintings from the 14th, 15th and 16th centuries; through 1/28.

KNOEDLER—19 E. 70th St. (794-0550). Paintings by Calder, Diebenkorn, Dubuffet, Hodgkin, Rauschenberg, Smith, Stella; 12/10-1/12.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0634). Works by a group of artists who call themselves "The Freedom to Create"; through 12/21.

M.J.S. BOOKS & GRAPHICS—9 E. 82nd St. (517-8565). Books designed by "Boekie Woekie," an Amsterdam-based group of five book artists from Holland, Germany, and Iceland; through 1/30.

REINHOLD BROWN—26 E. 78th St. (734-7999). "SMS" portfolios of multiples from 1968, with works by Arman, Artschwager, Byars, De Maria, Duchamp, Jenney, Nauman, Oldenburg, others; through 12/17.

SHEEHAN—52 E. 76th St. (772-7777). Works on paper by American artists from 1800-1960, by Albers, Cassatt, Bingham, Gottlieb, Homer, Newman, Pollock, others; through 12/23.

STAEMPFLI—47 E. 77th St. (535-1919). Sculpture by gallery artists; through 12/23.

STUBBS—835 Madison Ave. (772-3120). Early 19th-century watercolors of projected renovations for Paris during the Napoleonic era; through 12/30.

URDANG—23 E. 74th St. (288-7004). Works by Olmert, Sadan, Segal; through 1/7.

57th Street Area

BLUM HELMAN—20 W. 7th St. (245-2888), 8th floor. Works on paper by gallery artists; 12/7-1/7.

DRUTT—724 Fifth Ave. (974-7700). Works by Frolich, Koopman, Marks; through 1/14.

EMMERICH—41 E. 57th St. (752-0124). Greek, Hellenistic, and Roman sculpture in marble and bronze; through 1/7.

HERSTAND—24 W. 57th St. (664-1379). "Important Tribal Art from Africa, the Pacific, and North America," and selected works by Calder; through 12/23.

I.B.M.—Madison Ave. at 56th St. (745-6100). "Frontier America: Works from the Buffalo Bill Historical Center, Cody, Wyoming"; "American Paintings from Three New Jersey Museums"; 12/13-2/25.

KRUGIER—41 E. 57th St. (755-7288). "The Presence of Ingres," with works by Balthus, Chasseriau, Degas, Ingres, Matisse, Picasso; through 12/23.

LUHRING, AUGUSTINE & HODES—41 E. 57th St. (752-3366). Works by Byron, Forg, Fujita, Kessler, Kiecol, Prina, Wool; 12/7-1/14.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings and drawings by Hirshfield, Kane, Moses; through 1/13.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). Landscape paintings by Bell, Moser, Shashaty; through 12/23.

SIEGEL—24 W. 57th St. (586-0605). "24 Karat Gold," with works by Anuszkiewicz, Benglis, Klein, Lucero, Slonem, Wilder, others; through 1/11.

TERNE—38 E. 57th St. (993-1881). "An Homage to Roland Barthes," with works by Bendit, Cardenas, Escobeda, Parra, Tunga, Vega, others; through 1/15.

East Village

HARKIN—526 E. 11th St. (979-2966). Works by Andrucyk, Bickings, Hackett, Katona, Marquez, Tannenbaum, others; through 12/24.

ILLUSTRATION—330 E. 11th St. (718-875-9721). Illustrations by Barbour, Billout, Guarnaccia, Smith, Weisbecker, others; through 1/15.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). An exhibition celebrating the Mexican holiday Dia de los Muertos (Day of the Dead), with works by Anguia, Bradley, Garcia, Hernandez, Linares, Yoshida, others; through 12/23.

ARTISTS SPACE—223 W. Broadway (226-3970). "Selections from the Artists File"; "Project: Purvis Young"; through 1/7.

BRANDT—568 Broadway (431-1444). Works by Fox, Fried, Ireland, Labat, Osterhout, Scarritt; 12/8-1/14.

BROWN—560 Broadway (219-1060). An exchange exhibition with the Graeme Murray Gallery, Edinburgh, Scotland, including works by Cramb, Finlay, Long, Taylor, Whiteford; through 12/23.

CADOT—470 Broome St. (941-1713). Works by Adams, Baldessari, Beckley, Fisher, Merz, Raetz, others; through 1/14.

DAVIS—568 Broadway (219-1444). Works by 100 artists for $1000 each, by Andrews, Dona, Goodell, Kirili, Milow, Potter, Welty, others; 12/7-24.

DORSKY—578 Broadway (966-6170). "Symbolism: Force and Spirit," with works by Basquiat, Castelli, Chia, Fischl, Middendorf, Penck, Yarber, others; through 12/22.

ESMAN—70 Greene St. (219-3044). Small-scale sculptures by Bills, Fasnacht, Hepper, Knowlton, Pollock, Shapiro, others; through 12/31.

GOOD—532 Broadway (941-8066). "Numerators," with works by Dona, Green, Hyde, Jaffe, Kalina, Sicilia, Tillim, Winter, others; through 12/17.

INGBER—415 W. Broadway (226-2591). Works by Anthony, Brent, Gagnier, Hamburger, Rosenthal, Talbot, others; through 1/7.

LIGUORI—93 Grand St. (334-0190). Drawings by Barth, Heller, Miller, Moore, von Rydingsvard, Tucker; through 1/7.

MILFORD—560 Broadway (966-8755). Works by Lee, Maul, Stein; through 12/30.

NERLINO—96 Greene St. (966-1661). "Emulsion," with works by Batcheller, Marks, Papageorge, Spellings, Tolon, others; 11/26-12/31.

PERLOW—560 Broadway (941-1220). Paintings by six artists from New Mexico; through 1/4.

PROTETCH—560 Broadway (966-5454). Works by Armajani, Burton, Ferrara, Reed, Stuart, Woodman; 12/10-1/7.

ROSENBERG—115 Wooster St. (431-4838). Abstract works by Besemer, Gold, Hannah, Mulhern; 12/8-1/7.

RUGGIERO HENIS—415 W. Broadway (966-3711). Works on paper by Amenoff, Bourgeois, Kahn, Lee, Resnick, Rotterdam, others; 12/9-1/28.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Bruhl, Hanley, Kay, Nichols; through 1/7.

SZOKE—591 Broadway (219-3510). Prints created in 1972 by 40 well-known artists, to mark Picasso's 90th birthday, in a series entitled "Homage a Picasso"; through 12/23.

THE CLOCKTOWER—108 Leonard St. (718-784-2084). "Here and There: Travels," with works by Bridges, Burwell, Hammons, Locadia, Lynch, McGowen, Person, Stephenson, Williams; through 12/11.

TRABIA-MACAFEE—54 Greene St. (226-3552). Sculpture by Aselage, Blum, Coyne, Driscoll, Haley, Hardinger, Michael; through 12/23.

VIAFORA—568 Broadway (925-4422). "Traveling," with works by Bleckner, Byron, Dokoupil, Fisher, Green, Kunc, McDermott & McGough, Salvo, others; through 12/31.

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Other

DAVERIO—521 W. 23rd St. (463-0688). "Futurism 1911–1918," with works by Balla, Boccioni, Carra, Severini, Prampolini, Depero, Sironi, Marinetti; through 12/17.

GLASS—315 Central Park West (787-4704), Wed.–Sat. 1–6. Works by Enders, Fenn, Kelly, Leve, Marks, Miller; through 12/31.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211), Tue.–Sat. 10–4. "The Turning Point: Art & Politics in 1968," with works by Christo, Haacke, Kosuth, Morris, Nauman, Pindell, others; through 1/14/89.

MET LIFE—24 E. 24th St. (578-2723). "Behind the Line: An Inquiry Into Drawing," with works by Avedisian, Avery, Balla, Bearden, Berman, Bluhm/O'Hara; through 1/6.

PRATT MANHATTAN—295 Lafayette St. (718-636-3517). "Fantasists' Realities," with works by Applebroog, Colescott, Gillespie, Nerdrum, Nutt, Sherman, others; through 12/31.

YPERIFANOS—306 E. 55th St. (751-0122). Works by D'Izarny, Graham, Raney; through 12/23.

PHOTOGRAPHY

KATHRYN ABBE/FRANCES MCLAUGHLIN-GILL—Photographs by these twin sisters taken of children 20 or more years ago and again as adults in 1988, including Christopher D'Amboise, Sally Kirkland, Clare Luce, the Newhouses, Brooke Shields, others; through 12/23. Washburn, 41 E. 57th St. (753-0546).

EVE ARNOLD/HANS NAMUTH—Photographs taken at the American Ballet Theater/Photographs from his series "Los Todos Santeros" and artists' portraits. Through 12/23. Castelli Graphics, 578 Broadway (941-9855).

WALTER BALLHAUSE—Photographs that document working class life in Germany between the years 1930–33; through 1/7. Witkin, 415 W. Broadway (925-5510).

ADAM BARTOS/DAVID WILSON—Color photographs of Trinidad and Tobago/Paintings with photographic images in them. Through 12/26. Allen, 560 Broadway (334-9710).

BURDEN—20 E. 23rd St. (505-5555), Tue.–Fri. 11:30–7:30, Sat.–Sun. 12–5. Prints from recent Aperture publications and Collector's Editions prints; through 12/22.

CITY—2 Columbus Circle (974-1150). Photographs of the Philippines under Aquino, by 12 photographers; through 12/29.

TIMOTHY GREENFIELD-SANDERS—20 x 24 inch color Polaroids of artists who use photography in their work; through 12/31. Boone, 417 W. Broadway (431-1818).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Master Photographs From 'Photography in the Fine Arts' Exhibitions, 1959–1967"; through 1/11.

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon. –Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. "Why Are They Weeping? South Africans Under Apartheid: Photographs by David C. Turnley"; through 12/17.

DAVID LEVINTHAL—Recent 20 x 24 inch color Polaroids; 12/7–1/28. Miller, 138 Spring St. (226-1220).

ANDREW MOORE—Layered photographic images, of architecture and fantastic landscapes; through 12/22. Lieberman & Saul, 155 Spring St. (431-0747).

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Athletes: Photographs 1860–1986," with photographs by Avedon, Capa, Muybridge, Sander, Weber, others; through 2/3.

IRVING PENN—Photographs made at the Narodni Museum in Prague, of animal skulls set aginst white backgrounds; through 1/14. Pace/MacGill, 11 E. 57th St. (759-7999).

STEPHEN JOHN PHILLIPS/THOMAS MANN—Collaborative photographs, sculpture, and jewelry; through 12/22. Pfeifer, 568 Broadway (226-2251).

PHOTOFIND—138 Spring St. (334-0010). Photographs of New York from the turn-of-the-century through the 50s, by Abbott, Bourke-White, Evans, Hine, Stieglitz, Weegee, others; 12/7–1/14.

LELAND RICE—Photographs of the Berlin Wall; through 12/31. Kouros, 23 E. 73rd St. (288-5888).

ANN MARIE ROUSSEAU—Painted photographs of rooms in houses; through 12/18. Katzen-Brown, 475 Broome St. (966-4469).

RAOUL UBAC—Surrealist photographs from the 20s through the 40s; through 12/17. Prakapas, 19 E. 71st St. (737-6066).

PERFORMANCE

DIXON PLACE—37 E. 1st St. (673-6752). 12/9 at 9: Sheila Gordon in "Sex, Killing...and the Shopping" and Rosemary Moore in "Sawdust." $6. 12/10 at 9: Jerri Allyn and John Haskell. $6.

EL MUSEO DEL BARRIO—1230 Fifth Ave. (831-7272). "UP Tiempo!"—a series of performances by emerging artists. 12/8 at 7:30: Performances by Gronk and Marcos Kurtycz. 12/9–10 from 2 p.m. to 7: Workshop by Marcos Kurtycz. 12/9 at 7: Performance by Gronk. 12/10 at 7:30: Performance and music by the Voguers. Free.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 12/9–10 at 8:30: "Domestic Virtue, or Bingo Rocks the House" by Barbara Hofrenning. $8.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park Ave. (878-2550). 12/7 at 7:30: Eva Gasteazoro and David Zambrano. Free.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 1/8: "The Confectioner's Art." Through 1/8: "Artists of the Book." Through 1/8: "Holiday Ornaments from the Permanent Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 1/2: "From the Land of Dragons." Through 1/1: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838–1842." Through 4/4: "Dinosaurs, Mammoths, and Cavemen: The Art of Charles R. Knight." Through 12/11: "Drawn From the Sea." Through 1/8: "Origami Holiday Tree." Through 1/30: "A Beast Every Way Admirable." Through 1/30: "Happy 50th Anniversary Bronx High School of Science."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. Through 1/1: "Dreamings: The Art of Aboriginal Australia."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/29: "The Latin American Spirit: Art and Artists in the United States, 1920–1970."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 1/2: "Cleopatra's Egypt: Age of the Ptolomies." Through 1/16: "Courbet Reconsidered." Through 3/6: "A Century of French Painting." Through 2/13: "Images on Stone: Petroglyphs of the Southwest."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 1/8: "The Modern Dutch Poster: The First Fifty Years, 1890–1940." Through 1/8: "Erich Mendelsohn: Architectural Drawings." Through 2/12: "Courts and Colonies: The William and Mary Style in Holland, England, and America." Through 3/5: "Purses, Pockets, Pouches."

DIA ART FOUNDATION—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/18/89: Francesco Clemente, 2nd floor; Robert Ryman, 4th floor. **77 Wooster St.**, Wed.–Sat. noon–6. Through 1/14: Changing installation by Group Material. **393**

W. Broadway, Wed.–Sat. noon–6. Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.-Sat. noon–6. Walter De Maria's "The New York Earth Room." **155 Mercer St.**, Wed.–Sat. noon–6. Through 2/28: Fred Sandback, sculptures.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 1/15: "Françoise-Marius Granet: Watercolors from the Museé Granet at Aix-en-Provence."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 1/29: "Gifts to the Solomon R. Guggenheim Museum from Alexander Liberman." 12/9–1/22: "Viewpoints: Postwar Painting and Sculpture from the Guggenheim Museum Collection and Major Loans."

JAPAN SOCIETY—333 E. 47th St. (755-6752). Tue.–Sun. 10 a.m.–5. Contribution $2.50. Through 12/11: "Japanese Folk Textiles: The White Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 2/23: "A People in Print: Jewish Journalism in America." Through 4/2: "Golem! Danger, Deliverance, and Art." Through 1/1: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 1/8: "Architecture on Paper: A Decade of Acquisitions." Through 1/8: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8: "Boccioni: A Retrospective." Through 1/8: "Altered Exposures: Photographs of the Maori of New Zealand." Through 1/8: "Degas." Through 1/15: "Forest and Village: Art from Liberia and the Ivory Coast in the Metropolitan Museum of Art." Through 1/29: "Collages and Prints by Anne Ryan." Through 2/5: "Mountains of the Mind: Nature and Self in Early Chinese Painting." Through 2/5: "Georgia O'Keeffe: 1887–1986." Through 1/15: "Annual Christmas Tree and Baroque Creche Display." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 2/12: "Drawings and Watercolors by Maurice Sendak: Wilhelm Grimm's 'Dear Mili.'" Through 1/29: "The Romantic Spirit: German Drawings, 1780–1850, From the German Democratic Republic." Through 1/15: "Charles Dickens: A Christmas Carol."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $6; students $3.50; seniors $2; Thu. 5–9 pay what you wish. Through 1/3: "Anselm Kiefer." Through 1/10: "New Photography 4." Through 1/10: "The Drawings of Richard Diebenkorn." 12/10–1/15: "Projects: David Ireland."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/12: "City Play." Through 1/8: "Documenting a Decade: WPA Photographs from the 1930s." Through 1/8: "American Lines: Manuscripts of Eugene O'Neill."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. 12/7–1/29: "Ogden Codman and the Decoration of Houses."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. 12/9–2/12: "Christian Boltanski: Lessons of Darkness." 12/9–2/12: "Installation by General Idea."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5. $2; children $1. Through 12/30: "Putting New York on the Map." Through 1/8: "Hard Cider and Hot Air: The Selling of the President." Through 2/4: "The Belknap Collection of Silver and Portraits." Through 2/18: "Celebrating the Holidays in Old New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 1/14: "A Sign and a Witness: 2000 Years of Hebrew Books and Illuminated Manuscripts." Through 1/14: "A Visual Testimony: Judaica from the Vatican Library." Through 12/10: "Perennials: A 50th-Anniversary Selection from the Berg Collection." Through 2/18: "Picturing America: 1497–1899." Through 2/18: "William James Bennett: Master of the Aquatint View." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6: "Design Vision Dance: Four Decades of the New York City Ballet." Through 1/7: "Focusing on the Performing Arts: 50 Years of Photographs by Ray Fisher." Through 12/31: "The Theater Imagery of Julie Taymor." Through 3/11: "Couture from the Collections: 60 Years of Designer Clothing on Broadway."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 1/8: "Dr. Seuss From Then to Now."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/26: "The Collages of Benny Andrews." Through 1/26: "From the Studio: Artists-in-Residence, 1987–1988, Paintings by Cynthia Hawkins, Linda Whitaker, and Francisco Alvarado-Juarez."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 12/31: "Donald Judd." Through 1/15: "David Park." Through 2/5: "Enigmatic Objects: Sculpture from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 2/15: "Urban Figures." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/9: "Sculpture Since the Sixties From the Permanent Collection of the Whitney Museum of American Art." Through 1/25: "Enclosing the Void: Eight Contemporary Sculptors." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Gallery closed for installation.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 12/7 at 10 a.m. and 2: "Jewelry." On view from 12/3. 12/9 at 2: "20th-Century Decorative Arts." On view from 12/3. 12/10 at 10 a.m. and 2: "Important American Arts and Crafts." On view from 12/3. **Christie's East**—219 E. 67th St. (606-0400). 12/8 at 10 a.m. and 2: "Art Nouveau, Art Deco, and Arts and Crafts." On view from 12/3. 12/13 at 10 a.m.: "General Sale, Including Furniture, Decorations, Oriental Works of Art, and Animation." On view from 12/9.

DOYLE—175 E. 87th St. (427-2730). 12/7 at 7: "Annual Christmas Gifts Auction." On view from 12/3. 12/8 at 10 a.m.: "Old Master and Modern Prints." On view from 12/3. 12/8 at 2: "Books and Prints." On view from 12/3. 12/9 at 10 a.m.: "Important Estate Jewelry." On view from 12/3.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/7 at 10:15 a.m. and 2, 12/8 at 10:15 a.m.: "Arcade Auction of Jewelry." On view from 11/30. 12/8 and 12/9 at 10:15 a.m. and 2: "Japanese Works of Art." On view from 12/3. 12/9 at 10:15 a.m. and 2: "Arcade Auction of 19th-Century and Old Master Paintings." On view from 12/4. 12/12 at 10:15 a.m. and 2: "Important Judaica, Books, Manuscripts, and Works of Art." On view from 12/8. 12/12 at 2 and 12/13 at 10:15 a.m. and 2: "Arcade Auction of 20th-Century Decorative Works of Art." On view from 12/8.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M) AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–11, Sat. 5–midnight. Private parties. Closed Sun. **(M) AE, DC.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde. Res. sug. L Mon.–Sat. noon–5. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M) AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M) AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M) AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M) No credit cards.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M) Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. Classical music Sat.–Sun. noon–5. **(I) AE, CB, DC, MC, V.**

MANGO TREE CAFE AT S.O.B.—204 Varick St., at Houston St. (243-4940). Casual. Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. Open for L and D Mon.–Sat. 11:30 a.m.–2 a.m. Ent. Closed Sun. **(M) AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

SAV LA MAR—137 Sullivan St., bet. Prince and W. Houston Sts. (533-2090). Casual. Caribbean/Jamaican. Spcls: jerk chicken, curry goat, escabech of fish. Res. sug. Br Sat.–Sun. noon–4. D Tue.–Thu. and Sun. 5–10:30, Fri.–Sat. to 11:30. Closed Mon. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M) AE, CB, DC, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: three fish tartar, wonton shrimp, fresh tuna nicoise, grilled swordfish with tangy citrus marmalade. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M) AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, V.**

TRIPLETS RUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Rumanian. Spcls: Rumanian tenderloin steak, breaded veal cutlet, rib steak, chopped liver. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M) AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

Greenwich Village

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I) AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L daily noon–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I) No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M) AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Italian/continental. Spcls: veal chop fiorentina, home-made gnocchi San Remo, chicken alla orazio.

Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30, Sun. to 10. **(M)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA CHAUMIERE—310 W. 4th St. (741-3374). Casual. French provencal. Spcls: escargot au basilic, carre d'agneau provencal, lotte au poivre vert. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 6–11:30. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

LITTLE BUCHAREST—170 Thompson St., nr. W. Houston St. (529-2933). Casual. American/Romanian. Spcls: mamaliga, mititei, Romanian steak. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: jambalaya, duck and sausage cassoulet, Norwegian salmon with fennel, tomato and tarragon, grilled swordfish. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I-M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. Harpist Wed.–Sat. and Br Sun. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, roast veal, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–11. Pianist Mon.–Fri. Free D parking. Closed Sat.–Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br. Sun. 11:30–4. D Mon.–Fri. 5:30–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I-M)** **No credit cards.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

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STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VETRO—119 Lexington Ave., at 28th St. (779-7010). Casual. Northern Italian. Spcls: veal chop cappelini al salmone, chicken paillard. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. to 10:30. Jazz pianist nightly from 7. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all oloi e limone, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.–Thu. noon–midnight, Fri. to 2 a.m., Sat. 4:30–2 a.m., Sun. to 11. Bar Mon.–Thu. to 2 a.m., Fri.–Sat. to 4 a.m., Sun. to midnight. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat.–Sun. from 5. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat.11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli. Res. sug. Br Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. **(M)** **AE.**

MESON TOLEDO—318 W. 23rd St.(691-0529). Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30 a.m.–3. D Sun.–Thu. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

PORTFOLIO—4 W. 19th St. (691-3845). Casual. American-continental. Spcls: steamed wild mushroom pocket, sauteed salmon fillet with anise sauce, pappardella with wild mushroom cream and braised chicken breast. Res. sug. L Mon.–Fri. 11:30–5:30, Sat. noon–5:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **AE, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.–Sat. 11:30 a.m.–11:30, Sun. 12:30–10. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: smoked tuna and eggplant terrine, fresh foie gras with warm apple and sauternes sauce, sauteed pave of venison, chestnuts and foie gras, braised salmon emince in watercress and riesling cream sauce. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2, Sat. 11 a.m.–2. D daily 6–10:30. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. Continental. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10:30. After-theater S nightly 10:30–1 a.m. Private parties for 8–60. **(E)** **AE.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ LOUIS—1016 Second Ave., bet 53rd and 54th Sts. (752-1400). Dress opt. French. Spcls: roast chicken, roasted wild mushrooms, garlic potato pie, fruit pie. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave. in the Hotel Lexington, at 48th St. (355-1200). Casual. Hunan/Manchurian. Spcls: Hunan honeyed ham, General Tso's chicken, pork chops Harbin style. Res. sug. L daily 12:30–3. D daily 5:30–10:30. Private parties for 10–80. Pianist nightly. **(M)** **AE, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: spit roasted haunch of venison with poivrade sauce, black bass and caviar topped with sardine butter in a beetroot juice. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MADRAS WOODLAND—308 E. 49th St. (759-2441). Casual. Indian vegetarian/kosher. Spcls: uthappam, masala dosai, batura and chenna curry. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Fri. 5–10:30, Sat.–Sun. noon–10:30. **(I)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SAN GIUSTO—935 Second Ave., bet. 49th and 50th Sts. (319-0900) Jacket required. Northern Italian. Spcls: bouillabaisse Adriatic style with polenta, quail Venetian style, risotto with truffles. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TASTE OF THE APPLE—1000 Second Ave., at 53rd St., (751-1445). Casual. American. Spcls: cheese burger, Italian burger, middle eastern burger, potato skins. Open Sun.–Thu. 11 a.m.–1 a.m., Fri.–Sat. to 2 a.m. Also **283 Columbus Ave., at 73rd St.** (873-8892). Open Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 1 a.m.**(I)** **AE.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: pasta, homemade pastry and ice cream, cappuccino. L Mon.–Sat. 11:30 a.m.–3:30. D Mon.–Sat. 3:30–11:30. B Mon.–Fri. 7–11. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: celery remoulade with nuts, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D 4:30–6. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken prima

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DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRAND SEA PALACE—346 W 46th St. (265-8133). Casual. Thai/seafood. Spcls: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Tue.–Sat. 11:45–3:30. D Tue.–Sat. 4:30–midnight. Pianist Danny Apolinar Wed.–Sun. from 9–1 a.m. Closed Mon. **(M)** **AE.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. Discount parking from 5–midnight. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pretheatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. L Tue.–Fri. 11:30–2. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Pre-theatre D Tue.–Sat. 5:30–7.**(M) The View:** Formal. International. Res. sug. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Mon., Tue. and Thu. 5:30–midnight, Wed., Fri. and Sat. from 5, Sun. 6–11.**(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L and pre-theater D. Free D parking. Ent. Mon.––Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.––Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.–Fri. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Tue.–Sun. 6–10:30. Closed Mon. **(E)** **AE, DC, MC.**

CAFE GALLERIA—115 E. 57th St. (980-4683). Casual. Northern Italian. Spcls: gnocchi campagnola, tortellini Aurora, vitello ricottaro, fresh salmon Park Ave. Res. sug. Open for L and D Mon.–Sat. 11:30 a.m.–9:30. Private parties for 20–200. Sidewalk cafe. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbet. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

MONDRIAN—5 E. 59th St. (935-3434). Formal. American/French. Spcls: fried oyster stew, braised red snapper with spinach and lemon, rack of lamb with mustard greens, chocolate dacquoise. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10:30. Private party room for 30. Closed Sun. **(E)** **AE, MC. V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with

Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.-Sat. 11:45 a.m.-2:30. D daily 5:45-11. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.-Sat. 11 a.m.-4. D Sun.-Thu. 4-1:20 a.m., Fri.-Sat. 4-3:20 a.m.. Pianist Tue.-Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VIA MIA—55 E. 59th St. (755-8081). Casual. Italian. Spcls: broiled Florida red snapper, veal Sorentino, chicken Valdostana, fettuccine verde. Res. sug. L Mon.-Sat. 11 a.m.-3:30. D Mon.-Sat. 5-11. Closed Sun. **(M)** **AE, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.-Sat. noon-1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.-2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.-Fri. noon-2:30. D daily 5:30-11:30. **(M)** **AE, MC, V.**

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.-Sun. 5:30-11. Private parties for 16-24. Closed Mon. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th-65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon-4. D daily 4-midnight. **(M)** **AE, CB, DC.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean/continental. Spcls: grilled salmon, roast loin of lamb, pasta of the day. Res. nec. D Mon.-Sat. 5-11. Pre-theatre D 5-6:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE PIERRE—2 E. 61st St. in The Pierre (940-8185). Formal. French. Spcls: oysters in puffed pastry with lettuce butter sauce, individual rack of lamb with stone ground mustard and turnip gratin, warm chocolate gateau with pear coulis and white chocolate ice cream. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.-Sun. noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. **(M-E). Bemelmans Bar:** Cocktails daily noon-1 a.m. **Gallery:** Tea daily 3:30-5:30. **AE, CB, DC, MC, V.**

ESTIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.-Sun. 5-midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4:30. D Mon.-Sat. 4-midnight, Sun. to 11. Private parties for 20-200. **(M)** **AE, MC, V.**

FLAMAND—349 E. 86th St. (722-4610). Casaul. Belgian. Spcls: rabbit with cherry beer, waterzooie gantoise, quails with grapes and port. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11:30. **(M)** **AE, DC, MC, V.**

FOO CHOW—1278 Third Ave., bet. 73rd-74th Sts. (861-4350). Casual. Chinese. Spcls: tangerine beef or chicken, jumbo ginger shrimp, baby back ribs in scallion sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11:30 a.m.-3. D daily 3-midnight. **(I-M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** **AE, MC, V.**

IL BIANCO—1265 Third Ave., at 73rd St. (861-7700). Casual. Northern Italian. Spcls: angel hair pasta with lobster, shrimp and scallops in tomato sauce, assorted charcoal grilled fish, veal scallopini topped with mushrooms. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D daily 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon-Fri. 11 a.m.-5. Br Sat.-Sun. noon-4. D daily 5-1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper poêlé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.-10 a.m. L daily noon-2:30. D daily 6-10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American-continental. Spcls: crispy shrimp, Maryland crabcakes with tartare sauce, chicken pecan with honey mustard sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D daily 6-midnight. Br Sat.-Sun. 11:30 a.m.-3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon-11. Private parties 40-125. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.-Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Closed Sun. and Mon. **(E)** **AE, DC.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. noon-4.

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Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American-steakhouse. Spcls: prime aged sirloin steak, chops, lobster, fresh fish, spa cuisine. Res. sug. D daily 5-11. Piano bar. **(M)** **AE, DC, MC, V.**

PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

POLO GROUNDS—1472 Third Ave., at 83rd St. (570-5590). Casual. American. spcls: steaks, variety of pasta and chicken dishes. Br Sat.-Sun. noon-2. D daily 4-2 am. **(I)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.-10 a.m. Br Sat.-Sun. noon-3. L daily noon-2:30. D daily 6-10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.--Fri. noon-4:30. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D daily 4:45-3 a.m. Br Sun. 11:30 a.m.-5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.-Sat. 5:30-11:30, Sun.-Mon. to 10:30. Br Sun. 11:30-3:30. Pianist Mon.-Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd-63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.-Sat. noon-4. Champagne and caviar Br Sun. noon-4. D daily 5-midnight. Pre-theatre D Mon.--Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30 a.m.-4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: duck confit with garlic soup, casserole of oysters and lobster, bass with crisp and soft leeks, veal medallions with braised endive. Res. sug. L Tue.-Sat. noon-2:30. Br Sun. 11:45 a.m.-3. D daily 5:30-10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 2-11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. **(I)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. 11:30-4. D daily 5:15-midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 5-midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon-4. D Mon.-Sat. 4-midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon-Sat. 5:30-11:30, Sun. 6-10. Pianist Mon.-Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.--Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th-91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.-Fri. noon-4. Br Sat.--Sun. 11-4. D daily 5-midnight. Pianist Tue.-Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theatre D 5-7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.-Fri. 11 a.m.-3. D Sat.-Thu. 3-11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.-Sun. 11 a.m.-5. D Sun.-Thu. 5:30-2 a.m., Fri.-Sat. to 3 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.-Fri. 9 a.m.-11 a.m. Br. Sat.-Sun. 10-4. L daily 11 a.m.-4. D Mon.-Thu. 4-midnight, Fri.-Sun. 4-1 a.m. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Sun.-Thu. 4-2 a.m., Fri.-Sat. to 2:30 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11:30, Sat. 9 a.m.-11:30, Sun. 9 a.m.-5:30, Mon. 6-11:30. Also **1295 Madison Ave., bet. 92nd-93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled thinly sliced prime sirloin marinated in 9 flavor sauce, cooked vegetables rolled in deep fried breaded chicken with tonkatsu sauce - all dished cooked at table. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 5:30-midnight, Sun. 4-10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th-81st Sts. (496-8940). Casual. Japanese. Spcls: dinner box special, Japanese style fried flounder, beef yaki-iku. Res. nec. L Mon.-Sat. 12:30-2:30. D daily 5-11. Pre-theatre D 5-7. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Jacket required. Russian. Spcls: beef stroganoff, chicken Kiev, pelmeni. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 5-11. Live music Tue.-Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D Sun.-Thu. 6:30-11, Fri.-Sat. 7-11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. Tue.-Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 7

NEW YORK CHAMBER ENSEMBLE, Stephen Rogers Radcliffe conductor. mezzo-soprano Susan Graham. Falla's *El Corregidor y la Molinera;* Copland's *Appalachian Spring;* Mahler-Phil West's *Lieder aus Des Knaben Wunderhorn* (N.Y. premiere of arrangement); Britten's *Sinfonietta.* Alice Tully Hall at 8. $10–$20.

ST. JOHN'S CHORALE AND CHAMBER ORCHESTRA, Eric Milnes director; with period instruments. Handel's *Messiah,* complete. Merkin Concert Hall at 8. $10.

ANDREW RANGELL, pianist. Beethoven's Sonatas Nos. 16, 17, 2 "Tempest," 18, 31. 92nd Street Y at 8. $10.

GEORGE WINSTON, pianist. Avery Fisher Hall at 8. Please take a can or packaged food for the hungry. $20–$24.

RANSOM WILSON, flutist, with harpsichordist John Gibbons, pianist Christopher O'Riley. Music of C.P.E. Bach, F. Couperin, D. Scarlatti, J.S. Bach, Tsontakis (world premiere), Harbison, Adams, Copland. Town Hall at 8. $12.

TOSHIKO AKIYOSHI JAZZ ORCHESTRA, with tenor-saxophonist/flutist Lew Tabackin. Music by Japanese composers of the '80s. (different program 12/8). Japan Society, 333 E. 47th St. (752-3015), at 8. $20.

JASON HWANG ENSEMBLE—New music. Alternative Museum, 17 White St. (966-4444), at 8. $6.

GERALD BUSBY, composer-pianist; soprano Rebecca Copley, mezzo-soprano Mary Ann Hart, tenor Tom Bogdan, bass-baritone Howard Wilkinson. New music. CAMI Hall, 165 W. 57th St., at 8. $15.

NYU CHAMBER MUSIC SOCIETY—"Rarely Performed Pages of Russian Scores": Schaposhnikov, Taneev, Denisov, Shostakovich, Prokofiev, Rachmaninoff. Univ. Theater, 35 W. 4th St. (998-4947), at 8. $5.

LEAGUE/ISCM—With violinist Rolf Schulte, harpsichordist Joyce Lindorff. Davidovsky (N.Y. premiere), Babbitt, Boerman, Smiley, Arel, Saariaho (N.Y. premiere). Miller Theater, Columbia University, Broadway at 116th St., at 8. $8.50.

COMPOSERS' FORUM—N.Y. premiere of *Rushes: Ten Songs From Russia,* a collaboration by composer/soprano-saxophonist Steve Lacy, vocalist Irene Aebi, composer/pianist Frederic Rzewski. Greenwich House, 27 Barrow St. (334-0216), at 8. $10.

MARTY GROSZ, guitarist-vocalist/**DICK MELDONIAN,** saxophonist. "Midtown Jazz." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

DAVID NISSARI AND HIS COMBO—"The Sephardic Connection": traditional music. Furst Hall Room 501, Yeshiva University Museum, Amsterdam Ave. and W. 185th St. (960-5390), at 1. $2.

BRUCE WOLOSOFF, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ST. THOMAS CHOIR, Gerre Hancock director. Palestrina's *Missa Assumpta est Maria.* St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

MANNES CONTEMPORARY ENSEMBLE, Madeleine Shapiro director. Tiet, Berger, Colgrass, Davidovsky. Mannes College of Music, 150 W. 85th St., at 8. Free.

ANDERS PAULSSON, soprano-saxophonist/**HARRY HUFF,** organist. Bach program. James Chapel, Union Theological Seminary, Broadway and 122nd St., at 8. Free.

MAUREEN McDERMOTT, cellist, with the McDermott Trio. Music of Frescobaldi, Beethoven, Debussy, Brahms. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

STRING FEVER—Bach's "Brandenburg" Concerto No. 3; music by Vivaldi and Mozart. Winter Garden, World Financial Center, Battery Park City, at 6. Free.

ARIEL STRING QUARTET—Classical and popular music. Atrium, 575 Fifth Ave. at 47th St., at noon. Free.

Thursday, December 8

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Leon Fleisher. Carter's *A Celebration of Some 100 x 150 Notes* and *Variations for Orchestra;* Britten's *Divisions on a Theme;* Ravel's Concerto for the Left Hand. Avery Fisher Hall at 8. $7.50–$40.

CHUNG TRIO—Carnegie Hall at 8. Sold out.

NEW YORK GRAND OPERA SYMPHONY, Vincent La Selva conductor; soprano Gabriella Tucci. Rossini, Mozart, Gluck, Beethoven, Brahms. Alice Tully Hall at 8. $8–$17.50.

MUSICIANS' ACCORD—"Temporal Hues": music by Kaminsky (world premiere of a revised work), Foss, Kolb, Tower. Merkin Concert Hall at 8. $10.

CLEVELAND QUARTET, with pianist Andre-Michel Schub. Bartok's String Quartets No. 1 and No. 4; also his Quintet. Metropolitan Museum at 8. $14.

PAUL ALBERTS, pianist. Mozart, Chopin, Beethoven. Weill Recital Hall at Carnegie Hall at 8. $10.

LINDA RUSSELL AND COMPANIE—Christmas music of early America—ballads, hymns, French dances, English carols. Also poems and stories. St. Michael's Church Hall, 225 W. 99th St. (666-2656), at 8. $6.

TOSHIKO AKIYOSHI—See 12/7.

ANDREW BOLOTWOSKY, flutist/**BEVERLY THOMSON,** pianist. Elgar, Beech, Arditi, Donjon, others. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contr.

MANNES CHORUS, Amy Kaiser director. Music of Buxtehude, Bach, Praetorius, Distler. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ARTEK ENSEMBLE, Gwendolyn Toth director-organist. Music by Haydn, Mozart. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

JON KIMURA PARKER, pianist. Works by Chopin, others. WQXR Auditorium, New York Times Building, 229 W. 43rd St. (245-4771), at 7. Free.

SONGS FOR PEACE—With the vocal group Harmonium. Sri Chinmoy's music. St. Bartholomew's, Park Ave. and 50th St. (718-523-3471), at 8. Free.

ARIEL STRING QUARTET—See 12/7.

BARGEMUSIC—Harpist Nancy Allen, violinist Ik-Hwan Bae, violist Toby Hoffman, flutist Maria Piccinini. Works of Bartok, Saint-Saens, Debussy, Ravel, Beethoven. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

ALICIA O'MALLEY, classical-guitarist. "Exploring 20th-century Music." Clinton Hill branch, Brooklyn Public Library, 380 Washington Ave., at 6:30. Free.

Friday, December 9

NEW YORK POPS, Skitch Henderson; Dallas Symphony Orchestra Chorus; Susan Saint James narrator. "Symphonic Portrait" from Rodgers's *The Sound of Music;* Prokofiev's *Peter and the Wolf;* Grieg's *Homage March;* holiday medleys. Carnegie Hall at 8. $15–$25

NEW YORK PHILHARMONIC—See 12/8. Today at 2.

CHAMBER MUSIC SOCIETY AT LINCOLN CENTER—Guest artists: cellist Lynn Harrell, clarinetist Charles Neidich, hornist Robert Routch. "Louange a l'Eternite de Jesus" from Messiaen's *Quartet for the End of Time;* Mozart's Quintet K. 452; Schuller's *On Light Wings* (N.Y. premiere); Schumann's Quartet Op. 47. Alice Tully Hall at 8. $20.

SONGS OF THE SOUL—Music by Gary Tong. Sopranos Susan Owen and Lola Watson, mezzo-soprano Gendolyn Jones, the composer on synthesizers. Weill Recital Hall at Carnegie Hall at 8. $10.

NOWELL SING WE CLEAR—A pageant of mid-winter carols. Tony Barrand, John Roberts, Fred Breunig, Andy Davis. P.S. 41 Auditorium, 116 W. 11th St. (718-426-8555), at 8. $8; seniors, children $4.

THE DISTAFF SIDE—Downtown Chamber Players, Mimi Stern-Wolfe director. Women composers from the 18th to 20th centuries: Cecconi-Bates, Farrenc, Paradis, Wilson, Mahler, Hoover, Shepard, Aufderheide, Spector. Lincoln Center Library at 4. Free.

MARY PRIME, soprano, with pianist Kenneth Newbern, clarinetist Ray McClellan. Music of Handel, Granados, Schubert, Argento, Faure. Hunter College Playhouse, 68th St. east of Park Ave., at 8. Free.

"MESSIAH" OPEN SING, Mark Mangini conductor; soloists from the Greenwich Village Singers. The Christmas portion and the "Hallelujah Chorus" are included. St. Joseph's Church, Sixth Ave. and Waverly Pl., south of 8th St. (679-9146), at 8. $5; score rental, $1.

ARIEL STRING QUARTET—See 12/7.

M-BASE JAMS AT BAM—16-member jazz group of Brooklyn-based players. "Next Wave" at BAM, 30 Lafayette Ave. (718-636-4100), at 8. $15, $20.

Saturday, December 10

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conductor; Judith Nicosia, Antoinette Hardin, Michael Best, Michael Burt. Handel's *Messiah.* Carnegie Hall at 8. $11–$35.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artist: cellist Lynn Harrell. Beethoven's Piano Sonata No. 8, "Pathetique"; Mendelssohn's *Song Without Words;* Casals's *Song of the Birds;* Poulenc's Trio for Piano, Oboe, and Bassoon; Schumann's Quartet Op. 47. Alice Tully Hall at 2. $17.50.

CONTINUUM—"Minimal and Beyond": Cage, Young, Reich, Riley, Feldman, Erickson, Abrahamsen, Vidovszky (U.S. premiere). Alice Tully Hall at 8. $10.

GRANT JOHANNESEN, pianist. Beethoven, Schumann, Dukas-Rameau, Prokofiev. 92nd Street Y at 8. $15–$20.

NEW YORK PHILHARMONIC—See 12/8.

NEW YORK POPS—See 12/9. Today at 2. $13–$25.

MEREDITH MONK, with pianist Nurit Tilles. "Not Just Jazz Festival." Program includes *Music for Voice and Two Pianos.* Town Hall at 8. $15–$25.

KALICHSTEIN-LAREDO-ROBINSON TRIO—Beethoven's Trio Op. 11; Shostakovich's Trio Op. 67; Mendelssohn's Trio Op. 49. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $3.

CHRISTMAS CONCERT AND SINGALONG—Odetta, Schubert Society Vocal Ensemble, soprano Valerie Saalbach. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

MANUEL BARRUECO, guitarist. Works by Bach, Mozart, Regondi, Takemitsu, Albeniz-Barrueco. Merkin Concert Hall at 8. $12.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; violinist Gregory Fulkerson. Sibelius's Violin Concerto; Beethoven's Symphony No. 5. Trinity School Auditorium, 101 W. 91st St. (333-5600), at 8. $9.

COLUMBIA SMPHONY ORCHESTRA, George Rothman conductor; Barnard-Columbia Chorus, Gail Archer director; organist George Stauffer. Bach's *Magnificat* in D and Orchestral Suite No. 3; Vivaldi's *Gloria* in D. St. Paul's Chapel, Columbia, Broadway and 116th St. (280-3825), at 8. Free.

LESBIAN AND GAY BIG APPLE CORPS SYMPHONIC BAND, Nanisi Barrett director; New Amsterdam Dixieland Jazz Band, Joe Avena director; Lynn Samuels M.C. "The Not Necessarily Christmas Holiday Concert II, a musical tour through the calendar." F.I.T., Seventh Ave. and 27th St. (869-2922), at 8. $10.

METROPOLITAN GREEK CHORALE, George Tsontakis conductor; organist Andrew Violette, with chamber orchestra. Candlelight Christmas concert: traditional Byzantine Nativity chants; Bach's Cantata No. 142; excerpts from Handel's *Messiah;* contemporary music. Greek Orthodox Church of the Annunciation, 91st St. and West End Ave. (724-2070), at 7. Benefit for the Skinner Organ restoration fund: $10, $25.

GREGG SMITH SINGERS, with the Long Island Symphonic Choral Association. Monteverdi's *Vespers,* 1610. St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 8. $15.

NEW YORK UNIVERSITY COLLEGIUM MUSICUM, Stanley Boorman director. "Music From Baroque Rome." Vocal and instrumental music by D. Scarlatti, Frescobaldi. St. John's in the Village, 224 Waverly Pl. at 11th St., at 7:30. $5 contribution.

MANNES PREPARATORY ORCHESTRA, Bernard Yanotta director. Haydn, Bartok, Bizet. Trinity School Auditorium, 101 W. 91st St. (580-0210), at 5:30. Free.

ROD MACDONALD/DAVID MASSENGILL, singer-songwriters. Folk music of today. Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

STONEWALL CHORALE, with orchestra and soloists, Bill Pflugradt director. Bach's *Magnificat;* songs and carols for the season. Church of the Holy Apostles, Ninth Ave. and 28th St. (989-4349), at 8. $10.

NEW YORK WOMEN'S CHORUS, Gail Berman director; with piano, strings, flute. *Magnificats* by Dunstable, Porpora, Vaughan Williams. CAMI Hall, 165 W. 57th St. (866-9382), at 8.

THE ART MOB—12-member a cappella group, with early and contemporary American, English, Irish, gospel, and other songs. Michael Walls Gallery, 137 Greene St. (691-6453), at 8. Donation.

METROPOLITAN SOLOISTS—Vivaldi's Concerto in F; selections from Handel's *Messiah.* Fort Washington branch, N.Y. Public Library, 535 W. 179th St., at 2:30. Free.

ELODIE LAUTEN/MIECZWSLAW LITWINSKI—La MaMa La Galleria, 6 E. 1st St. (505-2476), at 8. Donation.

BRUCE WOLOSOFF, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

SOVIET EMIGRE ORCHESTRA, Lazar Gosman conductor; violinist Dmitry Sitkovetsky. Mozart's *Divertimento* K. 136; Bach's Violin Concerto No. 2; Vivaldi's Double Violin Concerto R. 514; Tchaikovsky's *Serenade* for Strings in C. Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222), at 8. $14–$20.

DUKE ELLINGTON ORCHESTRA, Mercer Ellington conductor. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $12–$15.

GRACE CHORAL SOCIETY, Alexander Rom conductor; Haydn-Mozart Chamber Orchestra, flutist Andrea Schewe, and vocal soloists. Haydn's "Lord Nelson" Mass; Bach's *Magnificat* and selections from his Suite No. 2 in b for Flute and Strings. Old First Church, Seventh Ave. and Carroll St., Park Slope, Brooklyn (718-638-6900), at 7:30. $8.50; in advance, $7.50.

M-BASE JAMS AT BAM—See 12/9.

ARIS SAN, singer-guitarist, with his ensemble. Middle Eastern and other rhythms and sounds. Forest Hills Performance Space, Forest Hills High School Theater, 67-01 110th St., Queens (718-268-5011), at 8. $9.50.

Sunday, December 11

ELISABETH SODERSTROM, soprano/**JAMES LEVINE,** pianist. Songs by Stenhammar, Dubuque, Kilpinen, Grieg, Canteloube, Haydn, Mahler, Schubert, others. Alice Tully Hall at 8. $20.

BELLA DAVIDOVICH, pianist/**DMITRY SITKOVETSKY,** violinist, with the Cleveland Quartet. Schumann's Sonata No. 1, Op. 105; Beethoven's Sonata No. 9, "Kreutzer"; Chausson's *Concert* in D. Avery Fisher Hall at 3. $11–$20.

NEW YORK YOUTH SYMPHONY, Samuel Wong conductor (debut). James Legg's *Manhattan Overtures* (premiere); Copland's *Appalachian Spring;* Brahms's Symphony No. 1. Carnegie Hall at 3. Free tickets, 581-5933.

JUILLIARD ORCHESTRA, Zubin Mehta conductor; clarinetist Sharon Kam, violinist Hagai Shaham, cellist Zvi Plesser. Works by Mozart, Brahms, Mussorgsky. Carnegie Hall at 7:30. $5, $10, if still available.

CHAMBER MUSIC SOCIETY—See 12/9. Today at 5.

THE ART OF THE CANTOR—Cantor's Institute Chorus of the Jewish Theological Seminary, Matthew Lazar, cantors Richard Botton, David Lefkowitz, Jacob Ben-Zion Mendelson, Martha Novick. Merkin Concert Hall at 7. $12.

BOEHM QUINTETTE—Mozart, Falla, Wilder, Stewart, Foerster. 20th-anniversary concert. Weill Recital Hall at 8:30. $8, $12.

NEW YORK SYMPHONIC ARTS ENSEMBLE, Roger Mahadeen conductor; pianist Silvia Kahan. Overture to Verdi's *La Forza del Destino;* Beethoven's Symphony No. 6, "Pastoral"; D'Indy's *Symphony on a French Mountain Air.* Julia Richman High School, 317 E. 67th St. (818-1400), at 3. $7.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor. "An English Christmas: A Tapestry of Sacred Works and Carols." St. Ignatius Church, West End Ave. at 87th St., at 4. $10.

AMOR ARTIS CHAMBER CHOIR AND BAROQUE ENSEMBLE, Johannes Somary conductor; Julianne Baird, Jeffrey Dooley, Patrick Romano, Glenn Billingsley. Handel's *Messiah,* complete. "Music Before 1800." Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $15, in advance $12.

WEST END CHAMBER PLAYERS—Works by Telemann, Mozart, Berio. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. $3.

CENTRAL CITY CHORUS, Charles Pilling director. Monteverdi's *Christmas Vespers.* Central Presbyterian Church, 593 Park Ave. at 64th St., at 7. $10.

ISO ORCHESTRA, of the InterSchool Orchestras of New York, Jonathan Strasser conductor; organist Conrad Strasser. Rossini's "La Gazza Ladra" Overture; Beethoven's Symphony No. 1; Grieg's "Holberg" Suite; Handel's Organ Concerto in F. Grace Church, Broadway at 10th St., at 5:15. Contribution.

BLOOMINGDALE CHAMBER ORCHESTRA, David Briskin conductor; pianist Felipe Abdullah Hall. Overture to Rossini's *L'Italiana in Algeri;* Mozart's Piano Concerto No. 23; Beethoven's Symphony No. 1. American Museum of Natural History, Kaufmann Theater, C.P.W. and 79th St. (663-6021), at 3. Free.

BENDING TOWARDS THE LIGHT: A JAZZ NATIVITY—A costumed production written, arranged, and conducted by Anne Phillips, directed by Ronald Roston, Bob Kindred music director; with the New York Voices, jazz choir with Maeretha Stewart; trumpeter Clark Terry, percussionist Tito Puente, tap-dancer Harold Nicholas; many others. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 3. $10, children under 13 $5.

JEFF WARNER, singer, with traditional American music and songs of the season. Abigail Adams Smith Museum, 421 E. 61st St. (838-6878); several performances, between 2 and 5, when the house is open for touring. $2 admission, $1 seniors, children under 12 free.

FROM RUSSIA WITH LOVE—Christmas concert, with Russian and Slavic vocal music, including excerpts from Rimsky-Korsakov's *Snowmaiden* and *Christmas Eve.* New York Open Center Teahouse, 83 Spring St. (219-2527), at 7:30. $10.

OPEN SING—Eight choruses from the area, their conductors, and the audience will join in excerpts from Handel's *Judas Maccabeus,* Bernstein's *Chichester Psalms,* and Bloch's *Sacred Service.* Merkin Concert Hall at 2. Free (score rental, $5).

RIVERSIDE'S "MESSIAH"—The audience is the chorus; with Cynthia Madison, Martha King, John Morrison, Sherrill Milnes the soloists; organists John Walker, J. David Williams; Mr. Milnes and James Sims the conductors. Riverside Church, the Drive at 120th St. (222-5900), at 4. $5. Preceded at 3 with a recital by carillonneur James R. Lawson.

BACH VESPERS—Bach Orchestra and Choir, Frederick Grimes, director and organist. *Magnificat,* S. 243, and *Fuga sopra il Magnificat,* S. 733. Holy Trinity Lutheran Church, C.P.W. at 65th St. (877-6815), at 5. Offering.

ODYSSEY CHAMBER PLAYERS—Brahms's Piano Quartet No. 1; Demersseman's *Fantasie Concertante;* Thomas Flaherty's Oboe Quartet (world premiere). Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5. $8.

ST. THOMAS CHOIR, Gerre Hancock organist and choirmaster. Music by Rose, Villiers, Britten. St. Thomas Church, Fifth Ave. and 53rd St., at 4. Free.

ALEX HOCK, pianist. JASA Green Auditorium, 40 W. 68th St. (724-3200), at 12:15. Free.

CHRISTMAS CONCERT—15 singers with pianists, in operatic music by Mozart, Rossini, Verdi, Gounod, Puccini; songs by Rodgers, others. Christ Church Bowne Room, Park Ave. at 60th St., at 2:30. $10.

JAY ELF/JOE GALLANT—La MaMa La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

MANHATTAN MARIMBA QUARTET—Holiday music for Christmas and Chanukah. Winter Garden, World Financial Center at Battery Park City, at 1 and 3. Free.

ANDERS PAULSSON/HARRY HUFF, soprano-saxophone and organ duo. Bach program. Calvary Church, Park Ave. So. and 21st St., at 8. Offering, to benefit the church music program.

HUGO GOLDENZWEIG, pianist. Etudes by Chopin; works by Mozart, Debussy, Ginastera. Turtle Bay Music School, 244 E. 52nd St., at 8. Free.

THE ART MOB—See 12/10. Today at 3.

TIMOTHY COBB, double-bassist, with pianist Wu Han, violinist Eugene Drucker. Works by Bach, Koussevitsky, Schubert, Haydn, Marcello, Bottesini, Tsolainos (N.Y. premiere). Christ and St. Stephen's Church, 120 W. 69th St. (924-7299), at 3. $5.

BROOKLYN COLLEGE CHORUS, Harry Saltzman, Emilio Ross conductors; organist Herbert Burtis, Conservatory Brass Quartet. Pinkham, Gabrieli, Nelhybel, others. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. $5.

GRACE CHORAL SOCIETY—See 12/10. Today at St. Jacobi Lutheran Church, Fourth Ave., 54th-55th Sts., Sunset Park, Brooklyn (718-636-8933), at 4.

BROOKLYN PHILHARMONIA CHORUS, Douglas March conductor. Vivaldi's *Magnificat;* Bach's Cantata No. 65; Britten's *St. Nicholas.* Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), at 3. $2.

VALERIE QUINLAN, violinist, with pianist Mitchell Cirker. Works of Beethoven, Vivaldi, Brahms, Szymanowski. College Hall, College of Staten Island, St. George, S.I., at 3. Free.

SUZANNE GILCHREST, flutist. Brooklyn Museum, 200 Eastern Pkwy., at 12:30. Free with admission.

JOHN FAHEY, guitarist. Prospect Park Picnic House, PPW at 3rd St., Brooklyn, at 3. $5.

YORK COLLEGE CHORUS/CHORAL SYMPHONY CHORUS members, David Labovitz conductor. Christmas portion of Handel's *Messiah;* also spirituals. St. Clement Pope Church, 141-11 123rd Ave., South Ozone Park, Queens, at 3. Free.

BARGEMUSIC—See 12/8. Today at 4.

BROOKLYN FRIENDS OF CHAMBER MUSIC—Music by Mozart, Prokofiev, Mendelssohn. Lafayette Avenue Presbyterian Church, Lafayette Ave. at S. Oxford St., Brooklyn (718-625-7515), at 3:30. $10.

Monday, December 12

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; soprano Marvis Martin, countertenor Paul Esswood, tenor Vinson Cole, bass Jan Opalach. Handel's *Messiah.* Avery Fisher Hall at 8. $10-$27.50. (Also Fri., 12/16.)

HOUSING AUTHORITY SYMPHONY ORCHESTRA, Kay George Roberts conductor; soprano Charlae Olaker, percussionist Max Roach and the Max Roach Double Quartet. Bernstein, Debussy, Mozart, Puccini, Verdi, Dvorak; also works by the Quartet. Benefit for the orchestra. Alice Tully Hall at 8. $6-$50.

SAMUEL BARTOS, pianist. Bach's "Goldberg" Variations, complete. Merkin Concert Hall at 8. $12.

CHOIR AND ORCHESTRA OF THE KOREAN-AMERICAN PRESBYTERIAN CHURCH OF QUEENS, David Wonsang Yun conductor. Handel's *Messiah.* Carnegie Hall at 8. $15-$25.

LAURA GILBERT, flutist, with pianist Erika Nickrenz, soprano Roberta Veazey, cellist E. Yari Bond, harpsichordist Gregory Hayes, English-hornists Robert Ingliss, Richard Dalessio. Prokofiev, Bach, Schubert, others. Weill Recital Hall at Carnegie Hall at 8. $8.

RUTH LAREDO, pianist. "Rachmaninoff: Concert With Commentary." Metropolitan Museum at 8. $9.

BARBARA KRAKAUER, violinist (N.Y. reecital debut), with pianist Nancy Garniez. Schumann, Hindemith, Britten, Mamlok, Beethoven. Town Hall at 8. $10.

BENDING TOWARDS THE LIGHT—See 12/11. At 8.

ECHO HANDBELL RINGERS, Katsumi Kodama director. Holiday music by the group from Tokyo. Japan Society, 333 E. 47th St. (752-3015), at 4:30. Free (reservations suggested).

MANNES BAROQUE ENSEMBLE, Nancy Wilson director. Works by Castello, Stradella, Corelli. Vivaldi. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

A HOLIDAY EVENING WITH BOBBY SHORT—A holiday and sing-along program, with the Orchestra of St. Luke's, choral and instrumental groups. Winter Garden, World Financial Center, Battery Park City, at 6. Free.

GREGG SMITH SINGERS—Monteverdi's *Vespers;* also Christmas music. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

"MESSIAH" SING-IN—The West Village Chorale, Gwen Gould conductor, is host; with soloists. Church of St. Luke-in-the-Fields, 487 Hudson St., south of Christopher St. (499-1611), at 7:30. $10, with intermission refreshments and music provided.

ARIEL STRING QUARTET—See 12/7.

Tuesday, December 13

CHAMBER MUSIC AT THE Y—Flutist Paula Robison, clarinetist Michele Zukovsky, bassoonist Frank Morelli, hornist David Jolley, violist Ida Kavafian, cellist Sharon Robinson, double-bassist Julius Levine. Rossini, Mozart, Villa-Lobos, Beethoven. 92nd Street Y at 8. $13-$17.50.

NEW YORK PHILHARMONIC—See 12/8.

MICHAEL GUTTMAN, violinist (N.Y. recital debut), with pianist Simone Guttman. Bach, Martinu, Falla, Shostakovich, Bloch. Alice Tully Hall at 8. $9, $12.

MYUNG-HEE CHUNG, pianist. Works of Haydn, Mennin, Scriabin, Chopin. Merkin Concert Hall at 8. $10.

EDWIN DEVENY, pianist. Music of Beethoven, Chopin, Bartok, Schumann, Rachmaninoff, Prokofiev. Weill Recital Hall at Carnegie Hall at 8. $20.

NEW YORK PHILOMUSICA—"Haydn at the Hayden." American Museum-Hayden Planetarium, C.P.W. at 81st St. (769-5907), at 7 and 9. $13.

JOSQUIN CAGE—Works for chamber ensemble by Berg, Amy Reich, Dahl, Philo, Lampariello. Greenwich House, 27 Barrow St. (582-3757), at 8. $6.

AMSTERDAM STRING TRIO (N.Y. debut)—violist Maurice Horsthuis, cellist Ernst Reijseger, bassist Ernst Glerum, with an eclectic repertoire. Kraine, 85 E. 4th St. (678-2225), at 8. $6.

ALL-STRAVINSKY CONCERT—Works for solo and groups, voice and instruments. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

GOLDEN FLEECE LTD.—Chamber theater group, with works by Gottlieb (an opera premiere), Innerarity (an opera), Lou Rodgers (premiere), Earnest (two short operas). "New Musicians at the New School," 66 W. 12th St. (741-5690), at 8. $3.

CAFE QUARTET—Music of France, by vocalists and instrumentalists. Winter Garden, World Financial Center, Battery Park City, at 12:15. Free.

NEW AMSTERDAM SINGERS, Clara Longstreth director. See 12/11. Tonight at 8.

HOLIDAY CONCERT—Baroque and holiday music, on the C.B. Fisk pipe organ. The Little Church Around the Corner, 1 E. 29th St., at 12:30. Free.

HARRY HUFF, organist. Music by Bach, Hampton. Trinity Church, Broadway and Wall St., at 12:45. Free.

ARIEL STRING QUARTET—See 12/7.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 6. Tickets, $11-$98. 12/6 at 8: Bizet's *Carmen,* Domingo conducting; Horne, Tokody, Luchetti, Lafont. 12/7 at 8: Puccini's *Madama Butterfly,* Chung conducting; Watanabe, Boozer, Lamberti, Schexnayder. 12/8 at 7 (note time): new production of Verdi's *Aida,* Levine conducting; Mitchell, Cossotto, Domingo, Milnes, Plishka, Kavrakos. 12/9 at 8: *Carmen;* Horne, Mietta Sighele (debut), Luchetti, Diaz. 12/10 at 1: *Cavalleria Rusticana/Pagliacci;* same as 12/5 (opening broadcast season on WQXR). 12/10 at 8: *Madama Butterfly;* same as 12/7, except Glassman for Lamberti.

Other

ARLECCHINO, by Busoni/**LE ROSSIGNOL,** by Stravinsky. Double bill by John Brownlee Opera Theater; Manhattan Philharmonia, David Gilbert conductor. Manhattan School of Music, Broadway and 122nd St. (749-2802, ext. 452). 12/7, 9 at 8; 12/11 at 2:30. $8, $12.

THE CRUCIBLE, by Robert Ward. Juilliard School Opera Center. Juilliard Theater, 155 W. 65th St. (874-7515). 12/7, 9 at 8; 12/11 at 3. $10.

AMAHL AND THE NIGHT VISITORS, by Menotti. Dorchester Opera Theater, Cynthia Powell conductor. Flatbush Tompkins Congregational Church, Dorchester Rd. at E. 18th St., Brooklyn (718-282-5353). 12/10 at 7:30; 12/11 at 4. $10, in advance $8.

HANSEL AND GRETEL, by Humperdinck; in English. Queens College Theater, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 12/8, 10 at 7:30; 12/11 at 3. $7.

H.M.S. PINAFORE—The New York Gilbert & Sullivan Players. Symphony Space. 12/7, 8, 9 at 8; 12/10 at 3 and 8; 12/11 at 3. $15-$25; seniors, children $5 less.

AMATO OPERA—Verdi's *Falstaff.* 319 Bowery at 2nd St. (228-8200). 12/10, 16, 17, 31, 1/7 at 7:30; 12/11, 1/8 at 2:30. $12.

IL TROVATORE, by Verdi. Manhattan Opera Association, staged version. I.S. 44, William J. O'Shea Junior High School, 100 W. 77th St. (769-4217). 12/10 at 7:30. $10.

BROOKLYN OPERA THEATER—Menotti's *Amahl and the Night Visitors,* with Act I, Scene I of Verdi's *Simon Boccanegra.* St. John-Matthew-Emanuel Lutheran Church, 415 7th St., Brooklyn. 12/10 at 8. $7.

LA BOHEME, by Puccini. Fully staged. Regina Opera Company, at Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 12/10 at 8; 12/11 at 4. $8.

ORPHEUS IN THE UNDERWORLD, by Offenbach. Village Light Opera Group. Fashion Institute of Technology, 227 W. 27th St. (279-4200). 12/8, 9, 10, at 8; 12/11 at 2. $9-$18 in advance. At door: $10-$20.

BABES IN TOYLAND, by Victor Herbert. Light Opera of Manhattan holiday operetta, with Raymond Allen as Mr. Toymaker. Playhouse 91, 316 E. 91st St. (831-2000). Through 1/8/89. Wed.-Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

THE DEVIL AND DANIEL WEBSTER, by Douglas Moore. Bronx Arts Ensemble, at Gould Memorial Auditorium, Bronx Community College, W. 181st St. and University Ave. (220-6213). 12/5, 12 at 11 a.m. and 1. Free.

MANNES OPERA DEPARTMENT—Scenes from Mozart's *Cosi fan tutte.* Mannes College of Music, 150 W. 85th St. (580-0210). 12/11 at 6. Free.

BROOKLYN PERFORMING ARTS COMPANY—Arias, duets, ensembles. With Livia Budai-Batky, William Parcher, others. John Dewey High School, 50 Ave. X, Brooklyn (718-946-8377). 12/11 at 4. $12-$20.

DANCE

Alvin Ailey American Dance-Theater

CITY CENTER THEATER—12/7-1/1/89. Tickets, $10-$35. 12/7 at 7:30: Gala Opening Night (921-8977). 12/8 at 8: *Blues Suite, Cry, Masekela Language.* 12/9 at 8: *Streams, Love Songs, Opus McShann* (N.Y. premiere). 12/10 at 2: *Night Creature, Treading, Bad Blood, Revelations.* 12/10 at 8: *Streams, Love Songs, Masekela Language, Revelations.* 12/11 at 3: *Divining, Cry, Bad Blood, Revelations.* 12/11 at 8: *Blues Suite, Opus McShann, Memoria.*

Erick Hawkins Dance Company

JOYCE THEATER—12/6-11. Tickets, $20. 12/6 at 7:30: *Summer-Clouds People, God the Reveller, Cantilever Two* (world premiere), music by Dlogoszewski. 12/7 at 8: *Early Floating, Black Lake, Cantilever Two.* 12/8 at 8: *Lords of Persia, Plains Daybreak, Heyoka.* 12/9 at 8: *Summer-Clouds People, God the Reveller, Agathlon.* 12/10 at 2: *Early Floating, God the Reveller, Heyoka.* 12/10 at 8: *Early Floating, Black Lake, Cantilever Two.* 12/11 at 2: *Lords of Persia, God the Reveller, Agathlon.* 12/11 at 7:30: *Lords of Persia, God the Reveller, Cantilever Two.*

New York City Ballet

NEW YORK STATE THEATER—Through 2/26/89. Tickets, $10-$48. Through 12/31, *The Nutcracker.*

Other

CAROL KUEFFER COMPANY—Elizabeth Irwin High School, 40 Charlton St. (718-387-9702). 12/8, 9 at 8; 12/10 at 3 and 8. $8.

THE CUTTING EDGE—12/8 at 11 a.m., 8; 12/9, 10 at 8; 12/11 at 3: Plath/Taucher Ensemble. New Theatre of Brooklyn, 465 Dean St. (718-230-3366). $10; Thur. p.m. $8.

DAYTON BALLET—N.Y. premiere of Stuart Sebastian's *The Night Before Christmas.* Lehman Center, Bedford Park Blvd. West and Goulden Ave. (960-8833). 12/10 at 7:30, 12/11 at 2. $13-$17.50.

HERITAGE DANCE COMPANY—The work and style of Isadora Duncan. West Side Dance Project, 220 W. 80th St. (580-5287). 12/8, 9 at 8. $7.

JANET GERSON DANCE CO.—Nikolais/Louis Choreospace, 38 E. 19th St. 12/9, 10 at 8; 12/11 at 3. $10.

LEE BALLET COMPANY— Pace U. Schimmel Center, Pace Plaza near City Hall. 12/9, 10 at 8. $10, $20.

MOVINGSOUND CONCERT 7—St. Mark's Church, Second Ave. and 10th St. (222- 5623). 12/8, 9, 10, 11 at 8. $9.

MUNA TSENG—Mulberry St. Theater, 70 Mulberry St. (349-0126). 12/8, 9, 10 at 8; 12/11 at 4. $8.

NETA PULVERMACHER & DANCERS/KATE FOLEY—Cunningham Studio, 55 Bethune St. 12/9, 10, 11 at 9. $8.

NEW YORK THEATRE BALLET—Keith Michael's *The Nutcracker.* Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-2222). 12/10 at 2. $5

RICHARD BULL DANCE THEATRE—10th-anniversary programs. First program, 12/8, 10 at 8. Another program, 12/9 at 8. Warren Street Performance Loft, 46 Warren St. (732-3149). $8.

SUSAN MARSHALL AND COMPANY—Marshall's *Interior With Seven Figures.* "Next Wave" at BAM, 30 Lafayette Ave., Brooklyn (718-636-4100). 12/6 at 7; 12/7-10 at 8; 12/11 at 3. $18.

TEATRODANZA CONTEMPORANEA DI ROMA (American debut tour). Works by Elsa Piperno and Joseph Fontano. Dance Center at Emanu-El Y, 344 E. 14th St. (673-2207). 12/10, 11 at 8. $8.

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER

HOLIDAY CELEBRATIONS continue in full force. Fifth Avenue between 34th and 57th St. will be closed to automobile traffic on 12/11 (raindate 12/18). Instead of honking and exhaust, there will be choral singers, Royal Scottish dancers, the Arthur Miller Jazz Ensemble, folk and flamenco dancing, the Hudson River Sloop Singers, an arts-and-crafts mobile, and more. See the entertainment on stages and church and library steps along the avenue. (974-1150) . . . A **Candlelight Tour** through the **Abigail Adams Smith Museum's** nine period rooms will be given on 12/7–9, 5:30–8. You'll get the feeling of entering an earlier era as you sip hot cider and tour the "Old Mount Vernon Hotel." 421 E. 61st St. (838-7044). $3, children $2 . . . Make holiday garlands, origami, and calling cards, watch a performance by the Ballet Hispanico, play parlor games, and eat sweets from all over the world at the **Museum of the City of New York's Multi-Cultural Holiday Celebration.** 12/11, 1–5, Fifth Ave. at 103rd St. (534-1672). Admission is one holiday ornament per family . . . Take your unwrapped toys to the **Holiday Party** at the **Cafe Bonjour,** 725 Third Ave. near 45th St. (751-5465), sponsored by the Turtle Bay Association for the Salvation Army and other organizations. 12/11, 3–6. Free hors d'oeurves . . . **A Living Nativity** will be acted out with live animals and choirs on the lawn of Christ & St. Stephen's Church, 120 W. 69th St., near Broadway (877-5783). 12/11–25, 5–7. Free . . . The Paparim Ensemble Dancers are featured in the **Gift of Light** Chanukah celebration for families at the 92nd St. Y, 1395 Lexington Ave. (427-6000). Dance, song, narration, and live music show a panorama of Jewish life past and present. 12/11 at 2, $7.50 . . . The five-piece Santa Brass Band will play at the **New York Botanical Garden** at a tree-lighting ceremony. You'll see 5,200 poinsettias and a 78-puppet performance of *The Twelve Days of Christmas* on 12/11, 4:30–7:30. 200th St. and Southern Blvd., Bronx (220-8616). $2.50 . . . **Winter Holidays: Reviving Old Traditions** is the subject of the lecture and slide show on 12/8 at 6:30 at the Brooklyn Historical Society. Free. Later in the week, learn *scherenschnitte* (German paper cutting) at the **Brooklyn Historical Society's Craft Workshop.** A Society librarian will show participants paper-cutting traditions from different cultures. 12/10 at 2. $5 includes refreshments, materials, and a gathering around the Society's Christmas tree. 128 Pierrepont St., at Clinton St. (718-624-0890) . . . **A Festival of Lights Chanukah Celebration** means constructing the giant temple of Jerusalem, entering a dreidle contest, and listening to a storyteller (at 2:30 for ages 4–6; 3:30 for ages 7–11) on 12/11, 11 a.m.–4. Hebrew Arts School, 129 West 67th St. (362-8060). $3 . . . **Citibank Station** is a Victorian train depot housing an antique collection that roars by on multiple tracks through scenes of New York in the 1930s, on through scenes with modern skyscrapers. Citicorp Atrium, Lexington Ave. at 53rd St. (559-0580). Through 12/31. Free . . . Clara, the Sugarplum Fairy, Mouse King, Herr Drosselmeyer, and other characters from *The Nutcracker* will grace the **Grand Hyatt** fountain area, Park Ave. at 42nd St., through 12/31 (883-1234) . . . The **Lever House Carousel** will be spinning all December. See the prancing horses, toys, and towers at Park Ave. and 53rd St. . . . Saks, B. Altman's, Lord & Taylor, and other stores along Fifth Ave. have set up their animated Christmas displays depicting old-fashioned scenes and Christmas stories . . . . The Manhattan Savings Bank will present **Alice in Santaland** twice daily (Mon.–Fri, 12:15 and 1:15, through 12/23), 385 Madison Ave., at 47th St. (688-3000). Watch skaters and singers act out this musical fantasy. Free . . . The **Origami Holiday Tree** will be lit and on view through 1/8 at the American Museum of Natural History, C.P.W. at 79th St. (769-5800). Volunteers will be teaching visitors simple origami models at a table next to the tree. Open daily 10 a.m.–5:45, Wed., Fri., Sun. till 9. $3.50, children $1.50 . . . A one-day workshop on creating beautiful flower designs and holiday ornaments will be held at the New York Botanical Garden's **Origami Sculpture Workshop.** 12/10, 10 a.m.–2:30. $24. 200th St. and Southern Blvd., Bronx (220-8616).

FAIRS AND BAZAARS are so plentiful this week that there's no excuse not to start your shopping. Some have puppet shows, games, and plays, while others have crafts, food, jewelry, et al for sale. Many have children's activities and plenty of interesting presents too . . . Books, kids, and school are brought together at the **Village Community School's** Book Fair on 12/8, 9, 8:30 a.m.–7:30. Also find calendars, records, tapes, and puzzles for babies through teenagers. 272 W. 10th St., west of Greenwich St. (691-5146) . . . Weekend getaways, plane tickets, artwork, dinners at fancy restaurants and more will be offered at bargain prices at the silent auction at the **Greenwich Village Neighborhood School Holiday Fair** on 12/10, 11 a.m.–5, 209 Sullivan St., near Bleecker (677-1777). A raffle and food, crafts, and toys will also be for sale . . . The second oldest settlement house in New York, the **Greenwich House** will be holding its **Holiday Crafts Sale** 12/9 4–9, 12/10 11 a.m.–9, 12/11 noon–6. Find functional and decorative crafts at 27 Barrow St. (242-4106) . . . Jingle bells (pink and white polka-dotted flowers) and poinsettias will be found at the **New York Botanical Garden Holiday Plant Sale.** 12/10, 10 a.m.–5; 12/11, 10 a.m.–7:30. 200th St. and Southern Blvd., Bronx (220-8700). (Twenty-five percent discount for members.) . . . 12/6–16, 11 a.m.–7, Fri. till 3 are the times shoppers will be able to find ceramics, necklaces, scarves, and paintings at the **Craft Students League Holiday Sale.** YWCA, 610 Lexington Ave., at 53rd St. (735-9731) . . . The **City Spirit Holiday Bazaar** gifts and crafts come from thirteen of the city area's arts and historical institutions, such as the Architectural League, NYC Parks Council, the Landmarks Commission, and Lyndhurst Manor, and the goods should satisfy even the most eclectic tastes. 12/8, 9, 10, 10 a.m.–5. Municipal Art Society Urban Center, 457 Madison Ave., at 51st St. (935-3960). $3 . . . Another collection of gift shops (from twelve cultural organizations) are all getting together at **Gift Gathering at Snug Harbor**, the Great Hall, 1000 Richmond Terrace, Staten Island (718-448-2500). 12/9, noon–6; 12/10, 10 a.m.–6. $2 . . . Colorful watercolor paintings of flowers will be for sale at the **Flushing Council on Culture and the Arts,** 136–73 41st Ave., Flushing (718-463-7700). 12/9–1/14, Wed.–Sat., 10 a.m.–5 . . . The **WBAI Crafts Fair** continues in Columbia University's Ferris Booth Hall, 115th St. and Broadway (279-0707). 12/9, 16, 5–9; 12/10, 11, 17, 18, noon–7. $5 . . . Martin Luther King High School, 122 Amsterdam Ave., at 65th St. (866-2239) will be the location of the American Arts & Crafts Alliance's **Lincoln Square Christmas Crafts Festival.** You'll find blown glass, designer wearables, gold and silver sculpture on 12/10, 17, 11 a.m.–7; 12/11, 18, 11 a.m.–6. $4.

CALENDAR NOTES FOR DECEMBER include workshops and chances to learn more about literature and music . . . The **Free Annual Camp Fair** will help parents and kids figure out their options for sleepaway and day camps this summer. 12/11, noon–4, 92nd St. Y, 1395 Lexington Ave. (427-6000) . . . Make and take home your own personalized holiday cards on antique presses at Bowne & Co., South Street Seaport Museum, 207 Front St. (669-9416). 12/11, 1–4. $15 . . . **Imprisoned Writers, Free Voices: A Reading From Letters and Notebooks of Writers in Prison Around the World, 1948–88** will be held at the Church of the Holy Family, 315 E. 47th St. (334-1660), 12/7 at 8. Judy Blume, Allen Ginsberg, Larry McMurtry, Toni Morrison, Susan Sontag and others will be there. Free . . . The **Bicentennial Celebration of Australian Literature** reading this Mon. is by Elizabeth Jolley *(Foxybaby)* and others. 12/12 at 8, 92nd St. Y, 1395 Lexington Ave. (427-6000). $8 . . . **Lincoln Center Off Stage** presents **An Evening With Elisabeth Söderström,** one of *New York*'s music critic's favorite sopranos. Wine and cheese follow an hour-long lecture. 12/8 at 5:30, Bruno Walter Auditorium, Library for the Performing Arts, 140 West 65th St. (877-1800). $12.

THE MAGNIFICENT CHRISTMAS SPECTACULAR is going strong at Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), through 1/4. 12/7–9 at 11 a.m., 2, 5, 8; 12/10, 11 at 9 a.m., noon, 3, 6, 9; 12/12 at 2:30, 7:30; 12/13 at 11 a.m., 2:30, 7:30; 12/14 at 11 a.m., 2, 5, 8. $26–$29.

REVELS AND CAUSES—A Paris apartment for a week with cooking classes, a vinyard tour, dinner for two with a restaurant critic, and more items will be auctioned by William Doyle to benefit the **James Beard Foundation.** 12/11 at 4, The Ballroom, 253 W. 28th St. (675-4984). $50–$150 . . . Selected scenes from **Mabou Mines' Lear** will be presented in a benefit performance. Lee Breuer's *Lear* is set in the American South in the late 1950s and only the gender pronouns and references to royalty have been changed. 12/12 at 7, the Public's Anspacher Theater, 425 Lafayette St. (473-0559). $45 . . . **Meanwhile Back at the Algonquin** is a celebration of the wit and works of the Algonquin Round Table. Pete Hamill, Jay McInerney, Liz Smith, and others will be reading works of some of the original members. 12/12 at 7:30, Oak Room, The Algonquin, 59 W. 44th St. (869-9770). $150, to benefit the Writers Theatre.

NEW YORK EXPERIENCE—This multiscreen cinematic tribute to New York City is closing on 1/2/89 after fifteen years. McGraw-Hill Bldg., Sixth Ave. at 49th St. (869-0346). Every hour on the hour, Mon.–Thurs. 11 a.m.–7 p.m.; Fri. and Sat. 11–8; Sun. noon–8. $5.

COMPILED BY JENNIFER SEABURY

TOURS

HERMAN MELVILLE LAMPLIGHT TOURS, in one of the writer's old neighborhoods, South Street Seaport Museum. His ghost, or spirit, takes you on a walk as he compares today's building, streets, and activities with those of his own time here, in the 1850s. 12/9, 14, 15, 16, 21, 22, 23 at 6; 12/10, 17 at 4:30. $4, children $2. Reservations necessary (669-9416).

FOREST HILLS GARDENS, in Queens. 12/11, 1–4, a walk with the Municipal Art Society (935-3960). Resident and reporter Daniel Levy will take you to all the important structures and spaces, and tell you of the area's history. $12; reserve.

ADVENTURE ON A SHOESTRING—A walk along Broadway, 72nd to 86th St., 12/11 at 3. Phone for meeting place (265-2663). $5.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. These, 12/11: 8 p.m.–midnight, "Little Athens," in Astoria, Queens; $20. 1–5, "Viva Espana!," including tapas, light lunch, wine, and entertainment at Casa de Espana; $38. Art tour at the Jewish Museum, 9–11 a.m., of the exhibition "Golem: Danger, Deliverance and Art"; $15.

MIDTOWN EAST—"The Outdoor Sculpture & Landmark Building Walking Tour;" every Sat. at 1 through Dec. Meet on N.E. corner of 42nd St. and First Ave. for a tour of 26 landmarks, well-known buildings, and sculptures. $12; call for information (348-3854).

CENTRAL PARK—Walks and talks series. 12/11 at 2, meet at the Dairy, 65th St. west of the Zoo, for a walk back in time, a geologist's look at the park's outcroppings. Free.

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. Each tour, $10. Note: some may have to be canceled or altered because of bad weather. 12/10, 17 at 6: **Christmas in New York;** meet at Trader Vic's in the Plaza Hotel for cocktail hour at 5, if you like; walk down Fifth Ave. to enjoy sights and sounds of the holidays . . . 12/10, 17 at 5: **Miracle on 34th Street;** meet on N.W. corner of Madison Ave. and 50th St. for a holiday walk down Fifth and over to Herald Square—Santa Claus will be waiting at tour's end! . . . 12/10, 11, 17 at 2: **Ghosts of Christmas Past;** meet at Washington Square Arch, foot of Fifth Ave., for a daylight "spooky" tour of some local haunted sites . . . 12/10 at 2: **West Side Stars;** meet in front of 2 Columbus Circle, New York Convention and Visitors Bureau, to see homes of the famous.

SHOREWALKERS—The group is dedicated to walking around the entire, varied shoreline of our area. 12/11 at 12:15, meet at the Tramway station, Second Ave. and 59th St., for the trip to Roosevelt Island and a look at new developments (718-783-2386). $3.

BROOKLYN BIRD CLUB—12/10: Pre-Christmas count in Prospect Park. Meet at 8:30 a.m., Grand Army Plaza entrance to the park; free.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 12/10 at 8 a.m., an early-morning bird walk; $2. 12/11 at 1, a weather walk, to learn about clouds and weather patterns; $2.

OUTDOORS CLUB—12/10, meet at 1, At William Seward statue, outside Madison Square Park, Broadway and 23rd St., for a walk in the original Tin Pan Alley neighborhood; $1 (243-1902).

URBAN TRAIL CONFERENCE—12/11: meet at 1, on S.E. corner of William and Wall Sts., to learn about early New Amsterdam and its Jewish settlers; also historic sites; $1.

SPORTS

BASKETBALL—Knicks, Madison Square Garden (563-8000). 12/6 at 7:30: vs. Denver; 12/8 at 7:30: vs. Milwaukee; 12/10 at 7:30: vs. Sacramento; 12/13 at 8: vs. New Jersey. $10–$25 . . . **New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). 12/6 at 7:30: vs. Portland; 12/10 at 7:30: vs. Charlotte; 12/14 at 7:30: vs. Los Angeles Lakers. $6–18.

HOCKEY—Rangers, Madison Square Garden (563-8000). 12/12 at 7:30: vs. Los Angeles. $11–$30 . . . **Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, Long Island (516-794-4100). 12/6 at 8:05: vs. Boston; 12/10 at 7:05: vs. Los Angeles. $10–$28 . . . **New Jersey Devils,** Byrne Arena, E. Rutherford, New Jersey. (201-935-6050). 12/7 at 7:45: vs. Washington; 12/9 at 7:45: vs. Islanders; 12/13 at 7:45: vs. St. Louis. $12–$20.

HORSE RACING—Aqueduct Fall Meeting through 12/31 (718-641-4700). Daily except Tue.; post time at 12:30. $2, Grandstand; $5, Clubhouse. Featured: 12/10, Gallant Fox Hdcp.; 12/11, Gravesend Hdcp.

FOOTBALL—Giants, Giants Stadium, E. Rutherford, New Jersey (201-935-8111). 12/11 at 1: vs. Kansas City. $18, $21 . . . **Jets,** Giants Stadium, E. Rutherford, N.J. (212-421-6600). 12/10 at 12:30: vs. Indianapolis. $20. COMPILED BY EDNA LAROCHE

CHILDREN

LITTLE ORCHESTRA SOCIETY—Happy Concerts for Young People, ages 6–12. Students from the American Ballet Theatre will join conductor Dino Anagnost for two concerts entitled *Invitation to the Dance.* The program will explain how music and dance influence each other. Works to be performed include: Lully's *March* from *Ballet Suite;* Bach's *Gigue* from *Orchestral Suite No. 3* in D Major; Tchaikovsky-Baryshnikov's *Two Dolls* from *The Nutcracker,* others. 12/10 at 11 a.m. and 1. Avery Fisher Hall (874-6770), 65th St. and Broadway. $10–$20.

ONCE A YEAR ON CHRISTMAS EVE—A musical about an enchanted forest where presents grow on trees. 12/9–1/15; Fri. at 7:30, Sat. and Sun. at 2, 4. TADA! Theatre (627-1732), 120 W. 28th St. $6.

TOTEM POLES, DREAM HOUSES, CITYSCAPES—Views of the City through the eyes of children. On exhibit 12/12–16, New York Art Directors Club, 250 Park Ave. South (674-0500). Free.

PLAYFAIR—A Day of Peaceful Fun For Everyone. A day of exploring non-violent fun and creativity. 12/11, 10 a.m.–5. Children's Museum of Manhattan, 314 W. 54th St. (473-3689). $2, adults $3–$10.

CHILDREN'S MAGIC MATINEE—Magicians Torkova and Imam are scheduled to perform. 12/10, 17, 31 at 2. Mostly Magic, 55 Carmine St. (924-1472). 7.50.

RING AROUND A RAINBOW—A magical puppet journey through the "Land of the Rainbow." Presented by Shadow Box Theatre (877-7356, 724-0677). 12/7, 9, 13, 14, 15, 16, 21, 22, 23 at 10:30 a.m. P.S. 76, 220 W. 121st. St. $3.

BIG APPLE CIRCUS—The Big Apple Circus Meets the Monkey King. Joining the show this year is the Nanjing Acrobatic Troupe from China. East meets West in a mystical spot where horses and sea lions play alongside dragons and dancing lions. Through 1/2. 12/7 at 2, 7:30; 12/8 at 11 a.m., 7:30; 12/9 at 7:30; 12/10 at 12:30, 4, 8; 12/11 at 12:30, 4; 12/13 at 11 a.m., 7:30. *Trump Tent at Damrosch Park, Lincoln* Center, 65th St. and Amsterdam Ave. (391-0767). $10–$50.

RE-CREATING RADIO—A workshop where children ages 7–14, will explore the "Golden Days" of radio. Various types of radio drama will be introduced during this series. 12/10: Science Fiction/Adventure. Workshops are from 10 a.m.–11:30 a.m. The Museum of Broadcasting, 1 E. 53rd St. (752-4690). $2; adults $3.

DON QUIJOTE EXPERIMENTAL THEATRE—*The Legend of the Golden Coffee Bean.* A homeless Indian girl believes she can attain wealth and happiness by finding the golden coffee bean. 12/11 at 2. Henry St. Settlement, Louis Abrons Arts for Living Center, 466 Grand St. (598-0400). $1; adults $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—*Wilbur the Christmas Mouse* and *Santa Claus and the Magic Bell* will be performed every Sat. and Sun. through 1/8, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). $6, reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—*Cinderella,* 12/11 at 1; *Pinocchio,* 12/11 at 2:30. The Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.50.

GOLEM STORIES—A musical production that will retell the legend of the golem, while relating it to the way children think today. 12/11 at 10:30 a.m., 1; 12/12, 13 at 11:30 a.m.; 12/14, 15 at 11:30 a.m., 5; 12/18 at 1; 12/25 at 1, 3. Jewish Museum, Fifth Ave. at 92nd St. (860-1863). $7.

LA MORENA—A play that focuses on racial conflicts facing two teenage sisters and members of their family. Through 12/18: Fri. at 7; Sat. at 1; Sun. at 3. Lehman College, Bedford Park Boulevard West and Goulden Ave. (960-8134), Bronx. Free.

EEYORE'S—*The Legend of Pecos Bill.* Tim Ragin will draw scenes, then show how they are animated and put to music. 12/11 at 12:30: Broadway at 79th St. (362-0634); 12/11 at 2:30: 25 E. 83rd St. (988-3404). Free.

FILMS—*The Worst Witch.* Diana Rigg runs a school for witches where you can learn about broom flying and spell making. 12/10 at 12:30 and 3. Museum of Broadcasting, 1 East 53rd St. (752-7684). $2; adults $4 . . . E.B. White's *Charlotte's Web.* 12/10 at 3. Brooklyn Museum, 200 Eastern Pkwy. (718-638-5000), Brooklyn. $3 . . . The Dr. Seuss classics, *Horton Hears a Who, Green Eggs and Ham.* Every Sun. through 1/8, at 2, 3, and 4. Queens Museum, New York City Building (718-592-2405), Flushing Meadow Park, Queens. Museum admission.

PUPPET PLAYHOUSE—*The Shoemaker & The Elves; The Frog Prince,* presented by Fantasy Puppet Theatre. 12/10, 11 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 East 90th St. (369-8890). $3.

CINDERELLA WORE COMBAT BOOTS—A look at Cinderella and the Ella family in the 80's. Sat. and Sun. through 12/18 at 1. Westside Arts Theatre, 407 W. 43rd St. (541-8394). $7.

BOOKS OF WONDER—Bernard Waber, creator of *Lyle* the crocodile, will read and sign copies of his latest work, *Ira Says Goodbye.* 12/10 at noon. 132 Seventh Ave. (989-3270). Free.

ALFRED THE DRAGON AND THE TRICKSTERS—The Young People's Dept. of the New Media Repertory Co. Every Sat. at 3, through 6/3/89. 512 E. 80th St. (734-5195). $4.50; adults $5.

IT'S TOUGH TO MAKE A NICKEL—A musical depicting the lives of children on the Lower East Side at the turn-of-the-century. Every Sunday at 1. $5–$7 . . . *Family Matters: An Immigrant Memoir.* A dramatization of the Scheinberg family, who lived on the Lower East Side in 1910. Every Sun. at 3. Lower East Side Tenement Museum, 97 Orchard St. (431-0233). $5–$10.

STORYTELLING—A selection of picture books, both classic and modern, will be read in French. The French Institute/Alliance Francaise, 12/9 at 4, for ages 3–8. 22 E. 60th St. (355-6100 ext. 215). $1 . . . Holiday Story Hour. 12/10 at 11 a.m. Buckle My Shoe Nursery School, 230 W. 13th St. (807-0518). Free.

CAROLING BY CANDLELIGHT—Children of all ages are invited to join the Urban Park Rangers for an old-fashioned evening of carols, cookies and cider. 12/10 at 5. Pieter Claesen Wyckoff House Museum, Clarendon Road at Ralph Ave. (718-629-5400), Brooklyn. Museum admission.

LITTLE THEATRE OF THE DEAF—A holiday program using facial expression, mime and sign. 12/10 at 7. Snug Harbor Cultural Center, 1000 Richmond Terrace (718-448-2500). $5; adults $10.

TINY TIM'S CHRISTMAS CAROL—A musical that tells the Dickens tale from the viewpoint of Tiny Tim. Through 12/16 at 10:30 a.m. Brooklyn Academy of Music's Majestic Theater, 651 Fulton St. (718-636-4130), between Ashland and Rockwell Place, B'klyn. $3. . . . Special performances to benefit The Coalition for the Homeless, The Association to Benefit Children, God's Love We Deliver: 12/9 at 8; 12/10 at 1 and 3: Theater at Riverside Church, 490 Riverside Drive at 121st St. (864-2929). $10.

PERFORMANCE ART—*Children's Fantasy.* Children from the American Theatre of the Deaf, Jeff Hess, Hank Smith and Amy Harlib will all perform. 12/11 at 3. Brooklyn Playworks, 295 Douglass St. (718-875-4408), Brooklyn. $4.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 12/10 at 1: Candlemaking. Reserve . . . The Dairy: 64th St., mid-Park (397-3165). 12/11 at 1:30: Shiny Shapes and Bright Balloons. The art of Japanese paper folding and origami. Reserve.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 12/10, 11 at 1 and 3: Iroquois Pots. A workshop on pottery making. Museum admission.

SOUTH STREET SEAPORT CHILDREN'S CENTER—165 John St. (669-9400). 12/10, 11 at noon and 3:30: *Going Aloft,* a maritime workshop; noon –5: Ornament making (Museum Gallery, 213 Water St.); noon–4: *Christmas at Sea Tour* (Pier 16 ticketbooth); 12/10, 11 at 1: Stained Glass & Card-Making workshop. 12/10 at 3: Children's Holiday Films; 12/11 at 3: Choral performances by Girl Scouts and public-school groups (Museum Gallery). Museum admission. $2; adults $5.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Through 1/8: *Dr. Seuss From Then to Now.* A look at the work of Dr. Theodor Seuss Geisel, which includes 300 drawings, illustrations, early political cartoons and more. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults $4; children $3.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 12/10, 11 at 11 a.m.: Folds and Folds of Fun. Learn to make paper sculpture. Recommended for ages 10–13. $10. Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory; "Structures," a look at how natural forces support structures. "Biology," the invisible world up close. Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 12/7 at 3: Harvest Festival Fanatics; 12/8 at 2:45: Storytime; 12/9 at 2:30: Collection Connections; 12/10 at 12:30: Greenhouse Hunt; 12/10 at 2: Explorers Explain; 12/11 at 1:30 and 3: Celebrations of Light. 12/12 at 3:15: Skeleton Sketches. Exhibit: The Mystery of Things, begins 12/9. Youngsters are invited to use their five senses to unlock the mystery of objects. Hours daily except Tue. 2–5 p.m.; weekends and holidays 10 a.m.–5. Donation. COMPILED BY EDNA LAROCHE

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 12/7: David Lahm's Metric System. 12/8: Steven Golub Quartet. 12/9: Bob Arthurs Group. 12/10: Veronica Nunn and Mnemonics. 12/11: Karen Goldfeder. 12/12: Blues nite with Marty Roberts. 12/13: Rachel Nicolazzo Group. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 12/7: Lodi Carr and the Duke Jordan Trio. 12/8: Valery Ponomarev Quartet. 12/9: Vibes Summit II with Ray Alexander, Warren Chiasson, Harold Danko, Chuck Wayne, Wayne Dockery, and Leroy Williams. 12/11: Sheila Cooper Trio. 12/12: Pery Ribeiro and His Trio. 12/13: Jim Balagurchik. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9:30, 11 and 12:30 a.m. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 12/11: Phil Woods Quintet plus Gary Burton Quintet. 12/12: The Metropolitan Bopera House All-Stars. 12/13–18: Phyllis Hyman. "After Hours ..." the Justin Robinson Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 12/7: Frank Maya, OK Savant, Soma Holiday and Rude Buddha with special guest Bernie Worrell. 12/8: Loup Garou, Mark Johnson, Ritual Tension, Songs From a Randon House with guest Bernie Worrell. 12/9: Liz Story; Turtle Island String Quartet. 12/10: Christine Lavin; Free Hot Lunch. 12/11: Dolores Keane Band. 12/12: Melissa Etheridge. 12/13: Jeff Healey Band; The Nighthawks. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 12/10: Pianist Kenny Barron with David Williams on bass. 12/11: Charles Davis, David Williams, and Jack Wilson. 12/12–17: Kenny Barron with Rufus Reid on bass and Ben Riley on drums. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 12/7: Jon Gordon Quartet. 12/8: Bill Wurtzel and Howard Morgan. 12/9, 10: Mike Le Donne Trio. 12/12: The Widespread Jazz Orchestra. 12/13: Yvonne Roome. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 12/11: The Jon Faddis Quartet. 12/12: "Big Nick" Nicholas Quartet. 12/13–18: Ahmad Jamal. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave. bet. 25th–26th Sts. (924-3499). 12/7: Diane Scanlon's Li'l Kitten and the Delta Dogs. 12/8: The Surreal McCoys. 12/9: World Famos Blue Jays. 12/10: Homeboy Steve and the Mudcats. 12/11: Blue Chieftans. 12/12: Inspirational Gospel Singers. 12/13: Nine Below Zero. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 12/10: Robbie O'Connell. 12/17: Fintan Vallely. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 12/11: Benny Golson Quartet. 12/12: Les Paul Trio. 12/13–18: Scott Hamilton Quintet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 12/7–11: Barry Harris; 12/13–18: Tommy Flanagan with George Mraz. Sets Mon.–Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 12/7: Pete Malinverni. 12/10: Pete Malinverni Duo. 12/13: Rahn Burton. **Upstairs:** 12/9 at 8: "One Man Band" with James Lecesne; followed by Joe Buffington at 10; and "Class Act" at 11:45. 12/10 at 8: Jim Dawson in Concert; followed by Cabaret with Tina Fabrique, Eileen Richter, Ray Romano and Rosie O'Donell at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 12/7: Mike Renzi Trio with Grady Tate. 12/8: John Pizzarelli, Jr. Trio. 12/9: Trisha Chamberlain Quartet. 12/10: Terry Waldo Quartet. 12/12: Andy Tuck Trio. 12/13: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 12/10: Pianist John Bunch with Phil Flanigan on bass. 12/11, 12: Pianist Harry Conick, Jr. 12/13–17: Pianist Roger Kellaway with Jay Leonhart on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 12/7: Elliott Sharp, Mark Ribot and Chris Cunningham Band. 12/8: Dewey Redman Trio. 12/9, 10: Ronald Shannon Jackson's Decoding Society. 12/11: Damon Choice; Kazu. 12/12: Peter Gordon's Intraboro Big Band. 12/13: Percy Jones, Bobby Previte and Elliott Sharp. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 12/31: "Walt Levinsky Celebrating Benny Goodman's Small Groups: From Trio to Sextet," Tue.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 12/7: Dararah & Cloud Nine. 12/8: Roland Vazquez, Mark Soskin, Dave Mann, and Anthony Jackson. 12/9, 10: Robben Ford. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Terry Waldo and the Gotham City Jazz Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 12/8: Britny Fox; Rocket Angel; Warrant. 12/9: Was (Not Was); Defunkt. 12/10: Hot Tuna. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 12/7: Blake. 12/8: Shaman. 12/9: Skeleton Crew with Jeff Gellis. 12/10: Paul Whistler and the Wheels. 12/11: The Worms. 12/12: War Babies with Mark Newman. 12/13: Another Colour. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 12/11, 13–18: Abdullah Ibrahim Dollar Brand with Ekaya. 12/12: Gil Evans Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 12/8–10: Blue Magic. 12/15–17: Bobbie Humphrey. Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 12/7 at 9 and 11: The Either/Orchestra. **Terrace:** Through 12/11, 13–18: Richard Sudhalter with Carol Britto on piano. 12/12: Singer Gail Wynters and Co. Sun.–Thu. from 10–2 a.m., Fri.–Sat. to 3 a.m. **Comedy Spot at the Top** (982-9292). 12/9, 10: Noo Yawk Tawk; Jim David and Angela Scott. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 12/11: Steve Kuhn Trio. 12/12: Mel Lewis and the Jazz Orchestra. 12/13–18: The David Murray Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 12/7: The Billy Hart Group with Alex Foster, Santi Debriano, and Neils Lan Doky. 12/8–11: Quest with Richie Beirach, Dave Liebman, Ron McClure and Billy Hart. 12/12: Chico Hamilton and Euphoria. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 12/7: New Riders Of The Purple Sage; Loey Nelson. 12/8: The Tom Russell Band; The Bluejays. 12/9: Johnny Copeland; Danny Dreher. 12/10: Sun Rhythm Section; Jack Smith's Rockabilly Planet. Also **The Lone Star Cafe Roadhouse, 240 W. 52nd St.** (245-2950). 12/7: Eight to the Bar; The K-Man Band. 12/8, 9: The McGarrigle Sisters; Luka Bloom. 12/10: Buckwheat Zydeco; Lucky 7. 12/12: Scruffy The Cat. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 12/7, 8, 10, 11: Comedian Allan Havey. 12/12: Mike's Big TV Show. 12/13–15: Comedian Paul Provenza. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CLUB 1407—1407 Broadway, bet. 38th and 39th Sts. (575-1407). Continental restaurant. 12/9, 10, 16, 17:

Rob Bartlett. Shows Thu. at 8, Fri. and Sat. at 8 and 11. **AE, CB, DC, MC, V.**

COMEDY CELLAR—117 MacDougal St. (254-3630). 12/7-13: Comedians Paul Provenza, Joe Bolster, Jimmy Tingle with m.c. Wild Bill Grundfest. Shows Sun.-Thu. at 9, Fri.-Sat. at 8, 10 and midnight. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 12/11: Comedians Lenny Varnedoe, Al Romero, Mark Wilde, Barry Weinbraub, Sam Greenfield, Danny Curtis and Mike Eagan. 12/12-18: Monte Hoffman, Glenn Farrington, Al Romero, Steve Rizzo, Barry Weinbraub, Mike Eagan and Danny Curtis. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 12/7: Comedian Terry Day and magician Johnny Ace Palmer. 12/8: Terry Day and Johnny Ace Palmer. 12/2, 3: Comedian Jack Young and Johnny Ace Palmer. Wed.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 12/11: Comedians Don McEnery, Patty Rosborough, and Steve Skrovan. 12/13-18: John Manfrolletti, Monica Piper, Larry Ragland, and D.F. Sweedler. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Tue.-Wed. 5-1 a.m., Thu. to 3 a.m., Fri. 5-4 a.m., Sat. 9-4 a.m. **AE, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 12/30: The Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun. and Mon., from 8-3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.-Thu. from 9, Fri.-Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 12/7, 8: Pancho Sanchez. 12/9, 10: Abeti. 12/14, 15: Idrissa Diop. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). 12/7, 8 at 6:30: Blossom Dearie. 12/10 at 9 and 11: Rita McKenzie in *Call Me Ethel.* **AE, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 12/7: Lauri Leonard; Susan Rankin. 12/8: *The Burger & Collette Show!* musical comedy revue; Beth Lane. 12/9: Mark Coffin; *"It's Not Just Comedy ...."* 12/10: Jaffe Cohen; *"It's Not Just Comedy ...."* 12/11: Jaffee Cohen; Colleen Hill. 12/12: Ross Flaster with *Songs From The Broadway Stage.* Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 12/7, 12-14 at 8:30: *With My Eyes Wide Open,* based on the music of Mack Gordon and Harry Revel, featuring David Berk, Loria Parker, and Margaret Wright. 12/10, 14: Singer Michele Bautier. 12/12 at 9: Leigh Clark is Miss LuRain Penny. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 12/7, 12: Wynne Miller with pianist Don Smith. 12/8: Daryl Sherman with Harold Alden on guitar and Frank Tate on bass. 12/9: Barbara Lea with piansit Wes McAfee. 12/10, 17: Judy Kreston and David Lahm. 12/13, 14: David Vaughan and Al Carmines. **AE, CB, DC, MC, V.**

LESLIE'S—117 W. 58th St. (765-1427). Italian restaurant. 12/7: *I Loathe New York,* musical satire revue starring Lynne Dickey, Jerry Godfrey, Terry Lehmkuhl, and Eileen Tepper. 12/10: "The Fabulous Fingers of Irving Field." Shows Wed.-Fri. at 9, Sat. at 9 and 11. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/7: Montgomery, Plant and Stritch return with *Swing For Your Supper, An Evening of Rodgers and Hart,* Tue.-Sat. at 9:15 and 11:15.**Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **The Cafe Carlyle:** Through 12/31, Tue.-Sat. at 10 and midnight: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31: Jazz-pianist Barbara Carroll, Tue.-Sat. from 9:45. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Shelly Peiken plays Tue.-Thu. from 8:30-12:30 a.m. Every Fri. and Sat. from 9-1 a.m., dance the night away to the Peter Valentine Group. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Larry Vuckovich, Mon.-Sat. 5-9, followed by the Helcio Milito Trio, Tue.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine to the Edward Tone Trio, Tue.-Sat., 7:30-11:30. **Oak Room:** Pianist-composer Irving Fields, Tue.-Sat. from 6:30-9:30; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30-10:30. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through 12/31: Pianist Frank Amsallen with Lynn Seaton on bass, Tue.-Fri. from 7:30-12:30 a.m., Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Marty Phillips performs every Fri. and Sat. from 9-1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with pianist Bullumba, nightly from 7:30-midnight. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 12/10 at 8: *Damned If You Do,* a musical smorgasbord. 12/12 at 8: Singer-comedienne Christine Donnelly. **No credit cards.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse. Through 12/10, Tue.-Thu. at 10, Fri. and Sat. at 9 and midnight: Dakota Staton "Sings Gladys Shelley." Pianist Andy Terra plays Mon.-Sat. from 6. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat. from 8, Clint Hayes takes over on Tue., Thu. and Fri. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Phoebe Legere every Fri. and Sat. from 8:30, through 12/31. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Singer-pianist Bryon Sommers plays nightly from 9-1 a.m. A medley of pianists play from 5-9 nightly. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.-Fri. from 6-11. Singer Priscilla Hood takes over every Sat. from 6-10:30. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Dec. 7

3:00/WNCN—Grieg: "Holberg" Suite, Op. 40; **Hotteterre:** Suite in e.

WNYC—Scriabin: Sonata No. 7; **Britten:** Piano Cto.

WQXR-AM/FM—Bach: Cto. in d for Violin and Trumpet.

WNYC—Schubert: Sym. No. 8 in b; **Beethoven:** Piano Sonata No. 6 in F, Op. 10, No. 2.

5:00/WQXR-AM/FM—Liszt: Hungarian Rhapsody No. 4 in D; **Mozart:** Variations in g on *Helas, J'ai perdu mon Amant.*

6:00/WNCN—Wagner: *Die Walküre:* "Ride of the Valkyries"; **Rossi:** *Sonata sopra l'aria di Ruggiero.*

WNYC—"Evening Music." "Hanukkah with the Kleveland Klezmorim."

8:05/WQXR-AM/FM—Weber: *Oberon:* Ov; **Beethoven:** Sym. No. 5.

9:00/WQXR-WNCN—Berlioz: *Harold in Italy,* Op. 16; **G. Böhm:** Suite No. 1 in c.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Dec. 8

3:00/WNCN—Rachmaninoff: Rhapsody on a Theme by Paganini, Op. 43; **Schubert:** Sonatina in D for Violin and Piano, Op. 137.

WNYC—Merikanto: 10 Pieces for Orch.; **Scriabin:** Piano Sonata No. 3 in f-Sharp.

WQXR-AM/FM—Grieg: Violin and Piano Sonata No. 1 in F, Op. 8.

4:00/WQXR-AM/FM—Beethoven: Sym. No. 8 in F; **Sibelius:** *Pohjola's Daughter.*

5:00/WNCN—Handel: *Water Music,* Suite No. 3 in G; **McBride:** *Mexican Rhapsody.*

6:00/WNCN—Rossini: *L'Italiana in Algeri;* **A. and G. Gabrieli:** Canzon and Ricercare.

7:00/WNCN—Bach: Cto. for Violin in E; **Offenbach:** *Geneviève de Brabant.*

WNYC—"Chamber Music Society of Lincoln Center." **Saint-Saëns:** Oboe Sonata, Op. 166; **Carter:** 8 Etudes; **Schumann:** *Liederkreis,* Op. 39; **Arensky:** Piano Trio, Op. 32.

8:00/WNCN—Krommer: Cto. for 2 Clarinets in E-Flat, Op. 35; **Beethoven:** Piano Trio in G, Op. 121, "Kakadu."

8:05/WQXR-AM/FM—Sibelius: "Lemminkainen" Suite.

Fri., Dec. 9

3:00/WNCN—Sibelius: "Karelia" Suite, Op. 11; **Piston:** *Turnbridge Fair.*

WQXR-AM/FM—Conus: Violin Cto. in e.

4:00/WQXR-AM/FM—Mozart: Sym. No. 40 in g; **Vivaldi:** Flute Cto. in c.

5:00/WNCN—Glinka: *Russlan and Ludmila;* **Glazounov:** *Poème epique.*

7:00/WNCN—Grieg: "Peer Gynt" Suite, No. 2 Op. 55; **Bach:** *Art of the Fugue.*

WNYC—"High Performance." "Elliott Carter Birthday Celebration."

8:05/WQXR-AM/FM—Gould: *Latin American Symphonette; Burchfield Gallery; Quickstep.*

9:00/WNCN—Tchaikovsky: Sym. No. 4 in f, Op. 36; **Mozart:** Sonata for Piano 4 Hands in C.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Jerzy Semkow, conductor; oboist David Baker. **Haydn:** Oboe Cto. in C; **Honegger:** Sym. No. 3; **Tchaikovsky:** Sym. No. 4 in f, Op. 36.

Sat., Dec. 10

10:00 a.m./WNCN—Mendelssohn: Cto. for Piano No. 1 in g, Op. 25; **Beethoven:** Minuets for 2 Violins and Bass.

WNYC—Bach: Partita No. 1; **Haydn:** Sym. No. 102.

10:04 a.m./WQXR-AM/FM—Haydn: Sym. No. 49 in f, "La Passione"; **Kabelevsky:** *The Comedians:* Suite.

11:04 a.m./WQXR-AM/FM—Ravel: Piano Cto. in G; **Mozart:** Divertimento in B-Flat for Winds.

11:05 a.m./WNYC—Beethoven: Violin Cto.

12:00/WNCN—Schumann: Ov., Scherzo, and Finale, Op. 52; **Beethoven:** "Name Day" Ov., Op. 115.

WNYC—Schumann: Symphonic Etudes; **Wieniawski:** Violin Pieces.

12:04/WQXR-AM/FM—Handel: Harp Cto. in B-Flat, Op. 4, No. 6; **Elgar:** *The Wand of Youth,* Suite No. 1.

1:00/WNCN—Mendelssohn: Octet in E-Flat, Op. 20; **Poulenc:** *Mouvements Perpétuels.*

WNYC—Debussy: *Images,* Book 2; **Britten:** *5 Flower Songs;* **Berg:** Piano Sonata, Op. 1.

1:30/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." **Mascagni:** *Cavalleria Rusticana;* **Leoncavallo:** *Pagliacci.*

3:00/WNCN—Wagner: *Tristan and Isolde:* "Prelude" and "Liebestod"; **C. P. E. Bach:** March.

5:00/WNCN—Gluck: *Orfeo et Euridice:* "Dance of the Blessed Spirits."

5:30/WQXR-AM/FM—Haydn: Sym. No. 45 in f-Sharp, "Farewell."

6:00/WQXR-AM/FM—Telemann: Viola Cto. in G; **Arensky:** Variations on a Theme by Tchaikovsky, Op. 35.

7:00/WNCN—Ibert: *Escales;* **Shostakovich:** *Bolt,* Op. 27.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Yoel Levi, conductor; violist Robert Vernon. **Mozart:** Sym. No. 34 in C; **Bloch:** Suite for Viola and Orch.; **Rachmaninoff:** Sym. No. 2 in e, Op. 27.

Sun., Dec. 11

10:00 a.m./WNCN—Mendelssohn: *Songs Without Words,* Op. 19, No. 6 in g, "Gondala Song"; **Mertz:** "Hungarian" Fantasy, Op. 65, No. 1.

WNYC—Mozart: String Qt. No. 15; **Bach:** Orchestral Suite No. 2.

10:04 a.m./WQXR-AM/FM—Rachmaninoff: Symphonic Dances; **Brahms:** Trio in a, Op. 114.

11:00 a.m./WNCN—Bach: Orchrestral Suite No. 4 in D.

WNYC—"The Best of Bach."

12:00/WNCN—Beethoven: Sonata for Violin and Piano No. 5 in F, Op. 24, "Spring"; **Fibich:** Piano Trio in f.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor; organist Michael Murray. **Haydn:** Sym. No. 67 in F; **Rodrigo:** *Fantasía para un Gentilhombre*; **Saint-Saëns:** Sym. No. 3 in c, Op. 78, "Organ."

WQXR-AM/FM—Beethoven: Sym. No. 7; **Schumann:** *Carnaval,* Op. 9.

3:04/WQXR-AM/FM—The New York Philharmonic. Andrew Davis, conductor; violinist Dmitry Sitkovetsky. **Shostakovich:** Violin Cto. No. 1 in a, Op. 99; **Bernstein:** Prelude, Fugue, and Riffs; *West Side Story:* "Symphonic Dance."

5:00/WNCN—Vivaldi: *Four Seasons:* "Autumn" Op. 8, No. 3.

7:00/WNCN—Tchaikovsky: *Sleeping Beauty*, Op. 66, Suite; **Vanhal:** Oboe Qt. in F, Op. 7, No. 1.

8:00/WNCN—Handel: Cto. Grosso in C, "Alexander's Feast"; **Lincke:** *Birthday Serenade.*

WQXR-AM/FM—"Metropolitan Life Opera House." **Verdi:** *Attila;* **Puccini:** *Suor Angelica.*

9:00/WNCN—Schumann: *Carnaval,* Op. 9; **Dvorak:** Romance for Violin and Orch. in f, Op. 11.

Mon., Dec. 12

3:00/WNCN—Brahms: Variations on a Theme by Haydn, Op. 56; **Finger:** Sonata for Recorder in g.

WNYC—Linde: Violin Cto. Op. 18; **Bloch:** String Qt. No. 4.

WQXR-AM/FM—Schumann: Cto. for 4 Horns and Orch., Op. 86.

4:00/WNCN—R. Strauss: *Salome,* Op. 54, "Dance of the Seven Veils"; **Haydn:** Piano Trio in E-Flat.

WQXR-AM/FM—Kodaly: "Hary Janos" Suite; **Lalo:** Fantaisie Norvegienne for Violin and Orch.

5:00/WQXR-AM/FM—Mendelssohn: *A Midsummer Night's Dream:* Ov.; **Giuliani:** 3 Giulianate, Op. 148.

7:00/WNCN—Gershwin: *Rhapsody in Blue*; **Bach:** *Well Tempered Clavier:* Book 1, Prelude and Fugue No. 4 in C-Sharp.

WNYC—St. Louis Symphony Orchestra. Gunther Herbig, conductor; pianist Shura Cherkassy. **Chatman:** *Crimson Dream;* **Rachmaninoff:** Rhapsody on a Theme of Paganini, Op. 43; **Brahms:** Sym. No. 4 in e, Op. 98.

8:05/WQXR-AM/FM—Gould: *American Suite; Fall River Legend.*

9:00/WNCN—"Scenes From *La Bohème:* A Pavarotti Celebration." Richard Thomas, host. Pavarotti performs selections from Puccini's *La Bohème.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Leon Fleisher, conductor and pianist. **Beethoven:** *The Creatures of Prometheus:* Ov., Op. 43; **Ravel:** Piano Cto. for the Left Hand; **Rachmaninoff:** Sym. No. 2 in e, Op. 27.

Tue., Dec. 13

3:00/WNCN—Liszt: *Totentanz;* **Chopin:** Nocturne in D-Flat, Op. 27, No. 2.

WNYC—Martin: *Petite Symphonie Concertante;* **Britten:** *A Ceremony of Carols.*

WQXR-AM/FM—Mozart: Flute Qt. in C.

4:00/WNCN—Paganini: *Moto Perpetuo,* Op. 11; **J. C. Bach:** Sym. for Winds No. 4 in B-Flat.

WQXR-AM/FM—Prokofiev: *Romeo and Juliet,* Suite No. 2; **Debussy:** *Pour le Piano.*

5:00/WQXR-AM/FM—Haydn: Trumpet Cto. in E-Flat; **Berlioz:** *The Corsair:* Ov.

6:00/WNCN—Holst: *Planets,* Op. 32; **C. P. E. Bach:** Sym. in b.

7:00/WNCN—Copland: *Billy the Kid;* **Pierné:** Introduction and Variations for Saxophone Qt.

WNYC—"Netherlands Concert Hall." Lucas Vis, conductor; violist Yuri Bashmet. **Copland:** *Appalachian Spring;* **Schnittke:** Cto. for Viola and Orch.; **Przybysky:** *A Vasavie;* **Gershwin:** Second Rhapsody for Piano and Orch.

8:05/WQXR-AM/FM—Bach: Violin Cto. in a; **Mendelssohn:** Violin Cto. in e.

9:00/WNCN—Beethoven: Sym. No. 5 in c, Op. 67; **Handel:** Sonata for Flute and Continuo in a.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Charles Dutoit, conductor; violinist Shlomo Mintz. **Ravel:** *Mother Goose:* Suite; **Prokofiev:** Violin Cto. No. 1 in D, Op. 19; **Barber:** Essay No. 3; **Rachmaninoff:** Symphonic Dances.

TELEVISION LISTINGS

COMPILED BY JENNIFER SEABURY

Weekdays, DECEMBER 7–9 and 12–13

2 **WCBS**
975-4321
4 **WNBC**
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7 **WABC**
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9 **WWOR**
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11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
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H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *Plastic Man*
7 *World News*
9 *Snorks*
11 Wed.: *Open Mind* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Tom and Jerry*
13 *New Jersey Network News* (except Mon.)
Mon.: *Currents*
H Thu.: *Little Miss Perfect*
S Thu.: **Movie:** *Keefer*
Fri.: **Movie:** *Except for Me and Thee*

6:30 a.m.
2 4 News
5 *Popeye*
9 *Popeye*
11 *Tom and Jerry*
13 *MacNeil/Lehrer* (except Mon.)
Mon.: *Growing a Business*
H Tue.: *The Trolls and the Christmas Express*
M Wed.: **Movie:** *Three Hours to Kill*
Mon.: *Max Headroom's Giant Christmas Turkey*
S Mon.: **Movie:** *Hockey Night*
Tue.: **Movie:** *Going Ape!*

6:45 a.m.
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Good Day New York*
7 *Good Morning America*
9 *Beverly Hills Teen*
11 *Smurfs*
13 Mon.: *All About TV*
21 *Lilias, Yoga, and You*
31 *Ohayo! America*
H *Tales of Little Women*
M Thu.: **Movie:** *The McKenzie Break*
Fri.: **Movie:** *The War Lover*
Tue.: **Movie:** *A Song to Remember*

7:30 a.m.
9 *Jetsons*
11 *Jem*
13 *Sesame Street*
21 *Body Electric*
H Wed., Fri., Mon.: *The Adventures of Tom Sawyer*
Thu., Tue.: *Tales of Little Women*
M Mon.: **Movie:** *Fiddler on the Roof*
S Wed.: **Movie:** *Who Has Seen the Wind*
Thu.: **Movie:** *Detective School Dropouts*

8:00 a.m.
9 *Gumby*
11 *Bionic Six*
21 *Sesame Street*
H Wed.: **Movie:** *Superman IV: The Quest for Peace*
Thu.: **Movie:** *Apprentice to Murder*
Fri.: **Movie:** *Moonlight*
Mon.: **Movie:** *Trail of the Pink Panther*
Tue.: **Movie:** *Made in Heaven*
M Wed.: **Movie:** *Obsession*
S Fri.: **Movie:** *The Runner Stumbles*
Mon.: **Movie:** *House of the Long Shadows*
Tue.: **Movie:** *Young Detectives on Wheels*

8:30 a.m.
9 *My Little Pony*
11 *Ghostbusters*
13 *Mister Rogers*

8:45 a.m.
M Thu.: **Movie:** *It's a Wonderful Life*

9:00 a.m.
2 *Superior Court*
4 *Geraldo*
5 *I Love Lucy*
7 *Live With Regis and Kathie Lee*
9 *Care Bears*
11 *The Munsters*
13 Thu., Mon., Tue.: *Sesame Street*
21 *Instructional School Service* (concludes at 3)
31 *Homestretch*
M Fri.: **Movie:** *Overboard*
Tue.: **Movie:** *36 Hours*

9:10 a.m.
13 Wed.: *Sesame Street, Special*
Fri.: *The Musicals*

9:30 a.m.
2 *The Judge*
5 *I Love Lucy*
9 *I Dream of Jeannie*
11 *Best Talk in Town*
31 *Body Electric*
H Wed.: *Christmas at Radio City Music Hall*
Thu.: **Movie:** *Lion of the Desert*
Fri.: **Movie:** *Something Special!*
S Thu.: *Charlie's Christmas Secret*

9:45 a.m.
H Mon.: **Movie:** *Moonlight*
M Wed.: **Movie:** *The Allnighter*
S Wed.: *Santa's Magic Toy Bag*

10:00 a.m.
2 *Family Feud*
4 *Sale of the Century*
5 *Divorce Court*
7 *Sally Jessy Raphaël*
9 *People Are Talking*
11 *Alice*
13 Wed.: *Wonderworks*
Thu.: *Nature*
Mon.: *All That Bach*
Tue.: *Scenes from "La Boheme"*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Tue.: *The Nutcracker: A Fantasy on Ice*
S Wed.: **Movie:** *The Moonshine War*
Thu.: **Movie:** *I Accuse!*
Fri.: **Movie:** *The Hill*
Mon.: **Movie:** *Star Spangled Girl*
Tue.: **Movie:** *Captain Carey, U.S.A.*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Family Medical Center*
11 *Eight is Enough*
31 Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Eye on Dance*
Tue.: *State of the Arts*
H Wed.: **Movie:** *The Concorde: Airport '79*
M Mon.: **Movie:** *The Flying Missle*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 Wed.: **Movie:** *McCloud: The Moscow Connection*
Thu.: **Movie:** *Banacek: To Steal a King*
Fri.: **Movie:** *McMillan: All Bets Off*
Mon.: **Movie:** *McCloud: Bonnie and McCloud*
Tue.: **Movie:** *McMillan: Dark Sunrise*
7 *Growing Pains*
13 Thu.: *Nature*
Mon., Tue.: *Louisiana Cookin'*
21 *3-2-1 Contact*
31 Wed.: *Ask Congress*
Thu.: *Modern Maturity*
Fri.: *Only One Earth*
Mon.: *Washington Week in Review*
Tue.: *Adam Smith's Money World*
H Fri.: *Pen Pals*
Mon.: **Movie:** *Morons From Outer Space*
M Thu.: *Hot Stuff*
Fri.: *Myrt and Marge*
Tue.: **Movie:** *Where Eagles Dare*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
11 *Carson's Comedy Classics*
13 Tue.: *French in Action*
31 Wed.: *American Adventure*
Thu.: *Faces of Culture*
Fri.: *French in Action*
Mon.: *Focus on Society*
Tue.: *Portrait of a Family*
H Mon.: **Movie:** *The River Rat*
Tue.: **Movie:** *The River Rat*
M Wed.: *Late for Dinner*
S Mon.: **Movie:** *Back to the Beach*
Tue.: **Movie:** *Star Trek IV: The Voyage Home*

NOON
2 9 News
4 *Super Password*
7 *Ryan's Hope*
11 *Harry O*
13 Wed.: *May's Miracle*
Thu., Thu.: *GED*
Fri.: *Rutgers Forum*
Mon.: *Inside Albany*
31 Wed.: *Women's Exchange*
Thu.: *Upstairs, Downstairs*
Fri.: *France—TV Magazine*
Mon.: *Lonesome Pines*
Tue.: *All About TV*
H Fri.: **Movie:** *Hatari!*
M Wed.: **Movie:** *The Wraith*
Mon.: **Movie:** *The Sniper*
S Wed.: **Movie:** *Foul Play*
Thu.: **Movie:** *House of the Long Shadows*
Fri.: **Movie:** *Can't Buy Me Love*

12:15
M Fri.: *The Three Stooges Go Around the World in a Daze*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Hour Magazine*
7 *Loving*
13 Wed.: *Deutsch Direkt*
Thu.: *Buongiorno Italia*
Fri.: *Russian Language and People*
Mon.: *A Vous La France*
Tue.: *Espana Viva*
31 Tue.: *Heaven On Earth*
H Wed.: *Survival Series: The Last Round-Up of the Elephants*
Thu.: **Movie:** *Spaceballs*
Mon.: **Movie:** *Something Special!*
M Thu.: **Movie:** *Our Wife*

1:00
4 *Days of Our Lives*
7 *All My Children*
9 *Love Connection*
11 *Trapper John, MD*
13 Wed.: To Be Announced
Thu.: *More Books From Cover to Cover*
Fri.: *Emma and Grandpa*
Mon.: *Up Close and Natural*
Tue.: *Music Box*
31 Wed.: *Mystery!: Return of Sherlock Holmes II*
Thu.: *Moments in Time*
Fri.: *Window on World TV*
Mon.: *Gilbert & Sullivan*
H Tue.: **Movie:** *Lion of the Desert*
S Mon.: **Movie:** *Keefer*

1:30
2 *Bold and the Beautiful*
5 *Bewitched*
9 *Sweethearts*
13 Wed.: *Reading Rainbow*
Thu.: *Assignment: The World*
Fri.: *All Fit With Slim Goodbody*
Mon.: *All About You*
Tue.: *Well, Well, Well With Slim Goodbody*
H Wed.: **Movie:** *Sword of Gideon*
M Wed.: *Original Max Talking Headroom Show*
Mon.: *Late for Dinner*
S Tue.: **Movie:** *Can't Buy Me Love*

1:45
M Tue.: **Movie:** *Gunman's Walk*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
11 *Little Rascals*
13 *Joy of Painting*
31 Wed.: *Eyes on the Prize*
Thu.: *Moments in Time*
Tue.: *Television*
H Mon.: **Movie:** *The Concorde: Airport '79*
M Wed.: **Movie:** *Ratboy*
Thu.: **Movie:** *Nadine*
Fri.: *Max Headroom's Giant Christmas Turkey*
Mon.: **Movie:** *The Taming of the Shrew*
S Wed.: **Movie:** *I Take These Men*
Thu.: **Movie:** *It Happened One Christmas*
Fri.: **Movie:** *Brighton Beach Memoirs*

2:15
S Mon.: **Movie:** *Teen Wolf Too*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *Tom and Jerry*
13 *Joy of Painting*
31 Fri.: *American Interests*
H Thu.: **Movie:** *The Outsiders*
Fri.: **Movie:** *Broadway Danny Rose*

2:45
M Fri.: **Movie:** *Pendulum*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Alvin*
7 *General Hospital*
9 *Cannon*
11 *Yogi Bear*
13 Mon., Tue.: *Frugal Gourmet*
21 *Mister Rogers*
31 Wed.: *Madeleine Cooks*
Thu.: *Make Yourself at Home*
Fri.: *International Kitchen*
Mon.: *All About TV*
Tue.: *This Old House*

3:10
13 Wed.–Fri.: *Frugal Gourmet*

3:30
5 *Double Dare*
11 *G.I. Joe*
13 Mon., Tue.: *Sesame Street*
21 *Sesame Street*
31 *Video Music Box*
M Thu.: **Movie:** *Gunman's Walk*
Tue.: **Movie:** *The McKenzie Break*
S Tue.: *Charlie's Christmas Secret*

3:45
13 Wed.–Fri.: *Sesame Street*

4:00
2 *On Trial*
4 *Donahue*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show*
9 *Hawaii 5-O*
11 *C.O.P.S.*
H Wed.: **Movie:** *Around the World in 80 Days*
Thu.: *It Can't Happen to Me*
Fri.: **Movie:** *A Christmas Carol*
Mon.: *Little Miss Perfect*
Tue.: *Emmet Otter's Jug-Band Christmas*
M Wed.: **Movie:** *Rad*
Mon.: **Movie:** *Romeo and Juliet*
(cc)
S Wed.: *Miss Peach: Career Day at the Kelly School*
Thu. *The Tale of Peter Rabbit and the Tale of Mr. Jeremy Fisher*
Fri.: **Movie:** *Young Detectives on Wheels*
Mon.: **Movie:** *Hockey Time*
Tue.: *Santa's Magic Toy Bag*

4:30
2 *People's Court*
5 *Duck Tales*
11 *Fun House*
13 Mon., Tue.: *Mister Rogers Neighborhood*
31 Wed.: *Ramona Stories*
Thu.: *Degrassi Junior High*
Fri.: *Voyage of the Mimi*
Mon.: *Voyage of the Mimi*
Tue.: *Power of Choice*
H Thu.: *Little Miss Perfect*
M Fri.: **Movie:** *The Secret of My Success*
S Thu.: *My Father, My Rival*
Tue.: **Movie:** *Going Ape!*

4:45
21 *Sesame Street*

4:50
13 Wed.–Fri.: *Mister Rogers Neighborhood*

5:00
2 4 7 News
5 *Different Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
31 Wed.: *Science Journal*
Thu.: *Life Matters*
Fri.: *European Journal*
Mon.: *Looking East*
H Mon..: *Barbar and Father Christmas*
Tue.: **Movie:** *Superman IV: The Quest for Peace*
S Wed.: **Movie:** *Who Has Seen the Wind*

5:15
M Thu.: **Movie:** *The Ghost of Mrs. Muir*

5:30
2 News
5 *Facts of Life*
13 Wed.–Fri.: *Square One TV*
Mon., Tue.: *3-2-1 Contact*
31 *City Comment*
H Wed.: *Emmet Otter's Jug-Band Christmas*
Thu.: **Movie:** *Over the Top*
Fri.: **Movie:** *Crazy Moon*
Mon.: **Movie:** *Spaceballs*
M Wed.: **Movie:** *Overboard*
Tue.: **Movie:** *King Rat*
S Thu.: *Charlie's Christmas Secret*
(cc)
Mon.: *The Legend of Pecos Bill*

5:45
31 *News From City Hall*

Weeknights, DECEMBER 7–9 and 12–13

WED., DEC. 7

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian Programming (concludes at 8)

6:30
2 4 7 News
5 *Family Ties*
11 *Hollywood Squares*
21 *Nightly Business Report*
H **Movie:** *Superman IV: The Quest for Peace*

6:55
13 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Christmas Eve on Sesame Street*
21 *Contact: Long Island*
S **Movie:** *Nobody's Fool*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival: The Lily Trotter*
M *Late for Dinner*

8:00
2 *Van Dyke*
4 *Highway to Heaven*
5 *1988 CLIO Awards: The Best Television Commercials in the World*
7 *Growing Pains*
9 *A-Team*
11 *Manhunt: Live*
13 *MacNeil/Lehrer*
21 *The Man Who Loved Birds: The Story of John Bax*
31 *Dark Shadows*
H **Movie:** *The Witches of Eastwick*
M **Movie:** *North Shore*
N **Movie:** *Samurai III—Duel at Ganryu Island*

8:30
2 *Annie McGuire*
7 *Head of the Class*
31 *EastEnders*

9:00
5 *The Reporters*
7 *The Wonder Years*
13 *The Mind*
31 *David Golblatt: In Black and White*
S **Movie:** *Lady Beware*

9:10
21 **Movie:** *Holiday* (1938). Cary Grant, Katharine Hepurn.

9:30
7 *Hooperman*

10:00
4 *Tattinger's*
5 9 11 News
7 *China Beach*
31 *South Africa Now*
H *First & Ten: The Bulls Mean Business*
M **Movie:** *Blind Date*
N **Movie:** *Variety Lights*

10:30
11 *Odd Couple*
31 *Only One Earth: People of the Desert*
H *The Hitchhiker*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Stepping Out: The Debolts Grow Up*
31 *Hellenic TV U.S.A.*
H *Vietnam War Story: The Promise*
S **Movie:** *Bolero*

11:15
21 *Are You Being Served?*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey, Jr.*
11 *The Honeymooners*
H **Movie:** *Sword of Gideon*

11:35
2 *Night Heat: Wages of Sin*

11:40
M **Movie:** *Overboard*

MIDNIGHT
5 *Kojak*
7 **Movie:** *Torn Between Two Lovers* (1979).
11 *Star Trek*
13 *That's Dancing*
21 *Nightly Business Report*
N **Movie:** *Breaker Morant*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
21 *Science Journal*

12:45 a.m.
2 **Movie:** *Once Again* (1987). Jessica Harper, Richard Cox.
S *Comedy Club All-Stars II*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin*
11 *Twilight Zone*
21 *Nova*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News

1:40 a.m.
M **Movie:** *Gaby: A True Story*

1:50 a.m.
7 News

2:00 a.m.
4 News
5 *Can You Be Thinner*
9 *Home Shopping Overnight*
11 *Secrets of Success*
13 *Nature*
H **Movie:** *Laguna Heat*
S **Movie:** *Serpico*

2:05 a.m.
2 *USA Today*

2:20 a.m.
7 **Movie:** *A Matter of Time*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Straw Dogs* (1971). Dustin Hoffman, Susan George.
11 *Perry Mason*
13 *Books From Cover to Cover*

3:30 a.m.
4 *Relatively Speaking*

3:40 a.m.
M **Movie:** *Extreme Prejudice*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Francisco*

4:10 a.m.
S **Movie:** *Nobody's Fool*

4:30 a.m.
7 *The Avengers*

5:00 a.m.
4 *Gidget*
11 *Rhoda*
13 *Drinking and Driving: The Tolls, the Tears*

5:25 a.m.
5 *Popeye*
H *First & Ten: The Bulls Mean Business*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
5 *I Love Lucy*
11 News
M **Movie:** *Cyclone*

THU., DEC. 8

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian Programming (concludes at 8)
S **Movie:** *Nutcracker.* A film version of this classic ballet.

6:30
2 7 News
5 *Family Ties*
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Sesame Street*
21 *Contact: Long Island*
H *You Don't Have to Die*
M **Movie:** *The Taming of the Shrew*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival: Saga of the Sea Otter*
H **Movie:** *Apprentice to Murder*
S **Movie:** *Detective School Dropouts*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *Waikiki* (1980). Dack Rambo, Steve Marachuk.
7 *Knightwatch*
9 *The Untouchables*
11 **Movie:** *The Miracle of the Bells* (1948). Alida Valli, Fred MacMurray.
13 *MacNeil/Lehrer*
21 *Wild America: Growing Up Wild*
31 *Dark Shadows*
N **Movie:** *Gun Crazy*

8:30
4 *A Different World*
21 *This Old House*
31 *EastEnders*

9:00
2 *Paradise*
4 *Cheers*
7 *Dynasty*
13 *Mystery! The Return of Sherlock Holmes II: The Hound of the Baskervilles*
H **Movie:** *Spaceballs*
M **Movie:** *Romeo and Juliet*
S **Movie:** *Malone*

9:10
21 *Mystery!: The Return of Sherlock Holmes II*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 11 News
7 *Mission Impossible*
N **Movie:** *Wedding in Galilee*

10:30
11 *Odd Couple*
S *Super Dave*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
31 *Hellenic TV U.S.A.*
H *Inside the NFL #14*
S *A Dynamite Evening With Jimmie Walker and Friends*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 **Hockey:** New York Rangers vs. Hartford Whalers
11 *The Honeymooners*
13 *Rock Follies: The Real Life*
M **Movie:** *Trading Places*

11:35
2 *Night Heat: Bogoata Blues*

11:45
21 *Are You Being Served?*

MIDNIGHT
5 *Kojak*
7 **Movie:** *The Fountainhead* (1949). Gary Cooper, Patricia Neal.
11 *Star Trek*
H *Bob Goldthwait: "Is He Like That All the Time?"*
N **Movie:** *The Corn is Green*
S **Movie:** *Summer Heat*

12:15 a.m.
21 *Nightly Business Report*

12:30 a.m.
4 *David Letterman*
13 *A Vision Shared: A Tribute to Woody Guthrie and Leadbelly*

12:45 a.m.
2 **Movie:** *Blind Justice* (1986). Tim Matheson, Mimi Kuzyk.
21 *Tony Brown's Journal*

1:00 a.m.
5 *Sybervision*
11 *Runaway With the Rich and Famous*
H **Movie:** *A Dangerous Life* (Part 1)

1:15 a.m.
21 *Inside Family Ties: Behind the Scenes of a Hit*

1:25 a.m.
S **Movie:** *A Room With a View*

1:30 a.m.
4 *Later With Bob Costas*
5 *One Day at a Time*
11 News
M **Movie:** *Jumpin' Jack Flash*

2:00 a.m.
4 News
5 *Update: Making It Happen*
9 *Home Shopping Overnight*
11 *Worldwide Wrestling*
13 *Nature: The Nature of Australia—Land of Flood and Fire*

2:05 a.m.
2 *USA Today*

2:15 a.m.
7 News

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*

2:45 a.m.
7 **Movie:** *Things to Come*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Cross of Iron* (1977). James Coburn, Maximillian Schnell.
11 *Lifestyles of the Rich and Famous*
13 *The Big A*
H **Movie:** *A Dangerous Life* (Part 2)

3:20 a.m.
M **Movie:** *Lady Beware*
S **Movie:** *Young Lady Chatterly II*

3:30 a.m.
4 *Relatively Speaking*
13 *Geography of the U.S.*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Francisco*

4:30 a.m.
7 *The Avengers*

5:00 a.m.
4 *Gidget*
5 *I Love Lucy*
11 *U.S. Farm Report*
13 *Private Victories*
H **Movie:** *A Dangerous Life* (Part 3)
S *My Father, My Rival*

5:10 a.m.
M **Movie:** *Terminal Entry*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News

FRI., DEC. 9

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Except For Me and Thee*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
M **Movie:** *Lifeguard*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Metro Week in Review*
21 *Contact: Long Island*
H *Inside the NFL #14*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
13 *Adam Smith*
21 *World of Survival: Roo*

8:00
2 *Beauty and the Beast*
4 *Something Is Out There*
5 **Movie:** *The Shop Around the Corner* (1940). Margaret Sullavan, James Stewart.
7 *Perfect Strangers*
9 **Movie:** *The Night They Saved Christmas* (1984). Jacyln Smith, Art Carney.
11 **Movie:** *It Came Upon the Midnight Clear* (1984). Mickey Rooney, Scott Grimes.
13 *MacNeil/Lehrer*
21 *Nature: The Nature of Australia: A Portrait of the Island Continent: The Sunburnt Country*
31 *Washington Week in Review*
H **Movie:** *Creepshow 2*
M **Movie:** *End of the Line*
N **Movie:** *The Wolf at the Door*
S **Movie:** *Can't Buy Me Love*

8:30
7 *Full House*
31 *EastEnders*

9:00
2 *Dallas*
4 *Sonny Spoon*
7 *Mr. Belvedere*
13 *Peter, Paul and Mary Holiday Concert*
31 *Dr. Who Movies*

9:10
21 *Purely Gershwin.* William Hurt hosts this tribute to Gershwin.

9:30
7 *Just the Ten of Us*
H **Movie:** *The Kindred*
S *Comedy Club*

10:00
2 *Falcon Crest*
4 *Miami Vice*
5 11 News
7 *20/20*
9 News
M **Movie:** *Overboard*
N **Movie:** *Floating Weeds*
S **Boxing**

10:30
11 *Odd Couple*
31 *Autograph: Elmore Leonard*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
31 *World TV Presents* (Chinese programming)
H *First & Ten: The Bulls Mean Business*

11:10
21 *Washington Week in Review*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 *Wall $treet Week*
H **Movie:** *The Lost Boys*
N **Movie:** *Romeo and Juliet*

11:35
2 **Movie:** *Perfect* (1985). John Travolta, Jamie Lee Curtis.
13 *The Musicals: Can-Can*
21 *Wall $treet Week*

MIDNIGHT
5 *Kojak*
7 **Movie:** *Frogs* (1972). Ray Milland, Sam Elliot.
11 *War of the Worlds*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
M **Movie:** *Malibu Express*
S **Movie:** *The Believers*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock*
21 *Inside Albany*

1:00 a.m.
5 *Latin Connection*
9 *Joe Franklin*
11 *Monsters*
21 *A Vision Shared: A Tribute to Woody Guthrie and Leadbelly*

1:10 a.m.
H **Movie:** *On the Line*

1:30 a.m.
4 *Friday Night Videos*
11 News

1:45 a.m.
2 *USA Today*
7 News
M **Movie:** *The Witches of Eastwick*

2:00 a.m.
5 *Hair Loss*
9 *Home Shopping Overnight*
11 *Friday the 13th*

2:10 a.m.
7 **Movie:** *Confidential Agent* (1945). Charles Boyer, Lauren Bacall, Peter Lorre.

2:15 a.m.
S **Movie:** *Fanny Hill*

2:16 a.m.
2 **Movie:** *Star Pilot* (1970).

2:30 a.m.
4 News
5 *Improv Tonight*
13 *Hanukkah*

2:55 a.m.
H *Inside the NFL #14*

3:00 a.m.
4 *Group 1 Medical*
5 **Movie:** *Shaolin Masters* (1972). Richard Chamberlain, David Gulpilil.
11 *Perry Mason*
13 *Saludos*

3:30 a.m.
4 *New Liars Club*

3:45 a.m.
M **Movie:** *Walker*

3:55 a.m.
H **Movie:** *Creepshow 2*
S **Movie:** *Positive I.D.*

4:00 a.m.
2 *Wipe Out*
4 *Relatively Speaking*
11 *Streets of San Francisco*

4:30 a.m.
2 *Wipeout*
4 **Movie:** *Battling Hoofer* (1936). James Cagney.
7 **Movie:** *Promise Him Anything* (1974). Eddie Albert, Meg Foster.

5:00 a.m.
2 *Wipeout*
11 *Crook and Chase*
13 *Drug Abuse and Human Physiology*

5:28 a.m.
5 *Popeye*

5:30 a.m.
2 *Newsmakers*
5 *I Love Lucy*
11 News
H *First & Ten: The Bulls Mean Business*

5:45 a.m.
S **Movie:** *Brighton Beach Memoirs*

MON., DEC. 12

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian Programming (concludes at 8)
S **Movie:** *House of the Long Shadows*

6:15
M **Movie:** *Cactus Flower*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Hero's Journey*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
11 News
21 *World of Survival*
H *Encyclopedia: Volume "M"*

8:00
2 *Newhart*
4 *Alf*
5 **Movie:** *Gigi* (1958). Maurice Chevalier, Leslie Caron.
7 *MacGyver*
9 **Movie:** *Born Beautiful* (1982). Erin Gray, Lori Singer.
11 **Movie:** *Just the Way You Are* (1984). Kristy McNichol, Michael Ontkean.
13 *MacNeil/Lehrer*
21 *A Man Who Loved Birds*
31 *Dark Shadows*
H **Movie:** *The Christmas Wife.* Jason Robards, Julie Harris. See John Leonard's review in this issue.
M **Movie:** *Overboard*
N **Movie:** *Hiroshima, Mon Amour*
S **Movie:** *Back to the Beach*

8:30
2 *Kate and Allie*
4 *Hogan Family*
31 *EastEnders*

9:00
2 *Murphy Brown*
4 **Movie:** *I'll Be Home For Christmas*
7 **Football:** Cleveland vs. Miami
13 *Scenes from "La Boheme": A Pavarotti Celebration*
21 *The First Eden*
31 *Angel on My Shoulder*

9:30
2 *Designing Women*
H *Vietnam War Story*
S **Movie:** *Teen Wolf Too*

10:00
2 *Almost Grown*
5 9 11 News
13 *Carols for Christmas*
21 *The Mind*
H **Movie:** *A Dangerous Life* (Part 2)
M **Movie:** *Trading Places*
N **Movie:** *Latino*

10:30
11 *Odd Couple*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Odd Couple*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV—U.S.A.*

11:30
4 *Tonight Show*
5 *Taxi*
9 *Morton Downey, Jr.*
11 *The Honeymooners*
13 *Great Performances: Maria Callas: An Operatic Biography*
21 *George and Mildred*
S **Movie:** *Blue Velvet*

11:35
2 *Hunter: Any Second Now*

MIDNIGHT
5 *Kojak*
7 News
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *Omega Syndrome*
M **Movie:** *The Happy Hooker*
N **Movie:** *Vera*

12:30 a.m.
4 *David Letterman*
7 News
9 *Alfred Hitchcock Presents*
21 *Adam Smith's Money World*

12:45 a.m.
2 **Movie:** *Stark: Mirror Image*

1:00 a.m.
5 *McCreary Report*
7 **Movie:** *Invitation to a Gunfighter* (1964). Yul Brenner, George Segal.
9 *Joe Franklin*
11 *Twilight Zone*
13 *Mystery!: The Return of Sherlock Holmes II—The Hound of the Baskervilles*
21 *Purely Gershwin*

1:30 a.m.
4 *Later With Bob Costas*
11 News
H **Movie:** *National Lampoon's Vacation*
S **Movie:** *Bolero*

1:40 a.m.
M **Movie:** *Cyclone*

2:00 a.m.
4 News
5 *Multitrym*
9 *Home Shopping Overnight*
11 *White Shadow*

2:05 a.m.
2 *USA Today*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*

2:50 a.m.
7 News

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Kenny Rogers as the Gambler* (1980).
11 *Manhunt . . . Live: A Chance to End the Nightmare*
13 *Wave Particle Duality*

3:15 a.m.
7 **Movie:** *Great Sioux Uprising* (1965). Darren McGavin, Joseph Cotten.
H **Movie:** *The Running Man*
M **Movie:** *Survival Game*
S **Movie:** *When a Stranger Calls*

3:30 a.m.
4 *Relatively Speaking*

4:00 a.m.
4 *Ben Casey*
13 *Drug Abuse and Human Physiology*

4:45 a.m.
M **Movie:** *Overboard*

4:55 a.m.
S **Movie:** *Keefer*

5:00 a.m.
4 *Gidget*
5 *Popeye*
7 *Branded*
11 *Rhoda*
13 *Here's to Your Health*
H **Movie:** To Be Announced

5:30 a.m.
4 *Body By Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News

TUE., DEC. 13

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian Programming (concludes at 8)
S **Movie:** *The Diary of Anne Frank*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
H **Movie:** *The Gift of Life*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeorpardy*
9 *Cosby*
11 *Cheers*
13 *Moyers: Joseph Campbell and the Power of the Myth*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival*

8:00
2 *TV 101*
4 *Matlock*
5 **Movie:** *Les Girls* (1957). Gene Kelly, Mitzi Gaynor.
7 *Who's the Boss?*
9 *Hunter*
11 **Movie:** *Scrooge* (1970). Albert Finney, Alec Guinness.

13 *MacNeil/Lehrer*
21 *Nova*
31 *Dark Shadows*
H **Movie:** *Made in Heaven*
(cc)
M **Movie:** *Platoon*
N **Movie:** *Big Deal on Madonna Street*
S **Movie:** *Star Trek IV: The Voyage Home*

8:30
7 *Roseanne*
31 *EastEnders*

9:00
2 **Movie:** *The Promise*
4 *In the Heat of the Night*
7 *Moonlighting*
13 *Nova*
21 *American Experience*
31 *Secret Agent*

10:00
4 *Midnight Caller*
5 9 11 News
7 *thirtysomething*
13 *American Experience*
31 *Bergerac*
H **Movie:** *The River Rat*
M **Movie:** *The Conversation*
N **Movie:** *The Conversation*
S *Comedy All-Stars*

10:30
11 *Billy Graham*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Benny Hill*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
S **Movie:** *Can't Buy Me Love*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey, Jr.*
11 *The Honeymooners*
13 *Intercom: Some Babies Die*
21 *George and Mildred*
H *First & Ten: The Bulls Mean Business*

11:35
2 *Night Heat: The Hit*

11:55
M **Movie:** *Full Metal Jacket*

MIDNIGHT
5 *Kojak*
7 **Movie:** *Sudden Terror* (1970). Mark Lester, Susan George.
11 *Star Trek*
21 *The Nightly Business Report*
H **Movie:** *The Witches of Eastwick* (1987). Jack Nicholson, Cher, Susan Sarandon.
N **Movie:** *The Princess Comes Across*

12:30 a.m.
4 *David Letterman*
13 *Renoir's Touch.* An exploration of the painter's works.
21 *American Interests*

12:45 a.m.
2 **Movie:** *The Hitter* (1987). Ron O'Neill.
S **Movie:** *Barfly*

1:00 a.m.
5 *Nu Day Diet*
11 *Twilight Zone*
13 *South American Journey: A Continent Crucified*
21 *The First Eden*

1:30 a.m.
4 *Later With Bob Costas*
5 *St. Jude*
11 News

1:55 a.m.
7 News
M **Movie:** *The Friends of Eddie Coyle*

2:00 a.m.
2 *USA Today*
4 News
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Disappearing World*
H **Movie:** *The Kindred*

2:20 a.m.
7 **Movie:** *The Abominable Dr. Phibes*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*
S **Movie:** *Lady Beware*

2:35 a.m.
2 *Nightwatch*

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Anatomy of An Illness*
11 *Perry Mason*
13 *Solve It*

3:30 a.m.
4 *Relatively Speaking*

3:35 a.m.
H **Movie:** *Thunder Alley*

3:40 a.m.
M **Movie:** *Malibu Express*

4:00 a.m.
4 *Ben Casey*
11 *The Streets of San Francisco*

4:30 a.m.
7 *The Avengers*
S **Movie:** *The Diary of Anne Frank*

5:00 a.m.
4 *Gidget*
5 *Popeye*
11 *Rhoda*
13 *Hard Facts About Alcohol, Marijuana, and Crack*

5:20 a.m.
H **Movie:** *Rent-a-Cop*

5:30 a.m.
4 *Body by Jake*
7 *Morning Stretch*
11 News
13 *Dare to Be Different*

5:50
13 *The Drug Avengers*

Weekend, DECEMBER 10–11

SAT., DEC. 10

6:00 a.m.
4 *Animated Classics*
5 *A Thousand Dollars Every Five Hours*
7 *Branded*
9 *Sustaining*
11 News
13 *New Jersey Network News*
21 *Sesame Street*
H *Tales of Little Women*

6:30 a.m.
2 *Patchwork Family*
5 *Dangermouse*
7 *Greatest Sports Legends*
9 *Sustaining*
11 *At the Movies*
13 *MacNeil/Lehrer*
H **Movie:** *The River Rat*
M **Movie:** *Ratboy*

7:00 a.m.
4 *Kidsongs*
5 *Plastic Man*
7 *Uncle Waldo*
9 *Funtastic World*
11 *Bravestarr*
21 *Sesame Street*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*
13 *Metro Week in Review*

8:00 a.m.
2 *The Adventures of Raggedy Ann and Andy*
4 *Kissyfur*
5 *World Tomorrow*
7 *Flinstone Kids*
11 *Hit Video*
13 *Adam Smith*
21 *American Adventure: Reconstruction the South, The End of an Era*
H **Movie:** *The Sea Wolves*
S **Movie:** *The Swan*

8:30 a.m.
2 *Superman*
4 *Gummi Bears*
5 *Cardinal O'Connor*
7 *New Adventures of Winnie the Pooh*
11 *Hee Haw*
13 *Wall $treet Week*
M *Original Max Talking Headroom Show*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *McCreary Report*
9 *Superman*
11 *America's Top 10*
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*
M **Movie:** *White Water Summer*

9:30 a.m.
7 *Real Ghostbusters*
11 *Dick Clark's Golden Greats*
13 *One-On-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Chipmunks*
5 *W.W.F. Wrestling Superstars*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *Business of Management*
31 *Body Electric*
H *Inside the NFL #14*
S **Movie:** *What's Up Doc?*

10:30 a.m.
2 *Garfield and Friends*
4 *Alf*
7 *A Pup Named Scooby Doo*
9 *Buck Rogers*
13 *American Interests*
31 *State of the Arts*
M **Movie:** *Winners Take All*

11:00 a.m.
2 *Mighty Mouse*
5 *Learning the Ropes*
7 *Bugs Bunny*
9 *Greatest American Hero*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Quilting: Log Cabin*
31 *Video Music Box*
H **Movie:** *A Dangerous Life* (Part 1)

11:30 a.m.
2 *Teen Wolf*
4 *Ed Grimley*
5 *Small Wonder*
13 *Open Mind*
21 *Victory Garden*

NOON
2 *Hey, Vern, It's Ernest!*
4 *NFL Live!*
5 **Movie:** *Bubba Duck* (1988).
7 *Animal Crack-Ups*
9 *Three Stooges*
11 Wrestling
13 *South Africa Now*
31 *Eye on Asia*
S **Movie:** *Nobody's Fool*

12:10
21 *Gourmet Cooking: Veal and Italian Cured Ham*

12:30
2 News
4 **Football:** New York Jets vs. Indianapolis
7 *Weekend Specials*
13 *The Mind*
M **Movie:** *Rad*

12:50
21 *This Old House*

1:00
2 *Dr. Fad*
7 **Movie:** *The 300 Spartans*
11 **Movie:** *The Smurfs and the Magic Flute*
31 *U.S. Nippon Newscope* (Japanese Programming)
H *It Can't Happen to Me*

1:30
2 *Merry Mirthworm Christmas*
9 **Hockey:** New York Rangers vs. Boston Bruins
21 *Frugal Gourmet: Chocolate*
H **Movie:** *It Happened One Christmas*

2:00
2 *Canterville Ghost*
5 **Movie:** *Conquest of the Planet of the Apes* (1972).
31 *Japanese Theatre*
M **Movie:** *American Flyers*
S **Boxing**

2:10
21 *Joy of Painting: Evening Sunset*

2:30
2 *Butkis Award*
13 *Nature: The Nature of Australia: A Portrait of the Island Continent—The Sunburnt Country*

2:50
21 *Art of William Alexander and Lowell Speers: The Wagon Wheel*

3:00
7 **Skiing:** World Cup
11 **Movie:** *The Rose* (1979). Bette Midler, Alan Bates, Harry Dean Stanton.
31 *Ramona Stories*

3:30
2 *NFL Today*
4 **Basketball:** Temple vs. Kansas
13 *Nature: The Nature of Australia—A Portrait of the Island Continent: Land of Flood and Fire*
21 *Woodwright's Shop: Beginning the Four Harness Loom*
31 *Ask Congress*
H **Movie:** *The Gift of Life*

4:00
2 **Football:** Philadelphia Eagles vs. Phoenix Cardinals
5 **Movie:** *Mogambo* (1953). Clark Gable, Grace Kelly.
7 **Basketball:** UNLV at Arizona
31 *TV Brazil*
M **Movie:** *Breaking Away*
S **Movie:** *I Take These Men*

4:10
21 *This Old House*

4:30
9 *Knightrider*
13 *A Vision Shared: A Tribute to Woody Guthrie and Leadbelly*
31 *Thinking Allowed*

4:50
21 **Movie:** *Dr. Who*

5:00
9 *A-Team*
11 *New Twilight Zone*
31 *Lonesome Pines Special*
H **Movie:** *Going Ape!*

5:30
4 *Super Boy*
11 *T and T*

6:00
4 News
5 *Three's Company*
7 News
11 *Charles in Charge*
13 *A Peter, Paul, and Mary Holiday Concert*
31 *Polish TV Network*
M **Movie:** *The Conversation*
S **Movie:** *Harry and the Hendersons*

6:30
4 News
5 *Too Close for Comfort*
11 *Starting From Scratch*
31 *Hello Austria/Hello Vienna*
H **Movie:** *The River Rat*

7:00
2 News
4 *Headlines on Trial*
5 *Family Ties*
7 *Oprah Winfrey Special*
9 *It's a Living*
11 *Star Trek*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *M*A*S*H*
9 *Mama's Family*
31 *Masterpiece Theater: Heaven on Earth*

8:00
2 *Dirty Dancing*
4 *227*
5 *The Reporters*
7 *Murphy's Law*
9 **Movie:** *The Man Who Lived at the Ritz* (Part I)
11 *War of the Worlds*
13 *Simon and Garfunkel: The Concert in Central Park*
21 *Dr. Who Christmas Mystery Special: K-9 and Company*
H *Human Rights Now Tour*
M **Movie:** *Black Widow*
N **Movie:** *Ticket to Heaven*
S **Movie:** *No Man's Land*

8:30
2 *Raising Miranda*
4 *Amen*

9:00
2 *Simon and Simon*
4 *Golden Girls*
5 *Beyond Tomorrow*
7 *Battle of the Network Stars*
11 *Friday the 13th*
31 *Upstairs, Downstairs*

9:10
21 *Hot Metal*

9:30
4 *Empty Nest*

9:50
21 *Dad's Army*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
11 *Monsters*
31 *The Citadel*
M **Movie:** *The Killing Fields* (1984). Sam Waterston, Haing S. Ngor, Julian Sands.
N **Movie:** *The Flaxfield*
S *Just For Laughs II*

10:05
13 *James Taylor in Concert.* Songs from his new album plus some old favorites.

10:30
5 *Taxi*
9 *Benny Hill*
11 News
21 *Fresh Fields*

11:00
2 4 7 News
5 *Comic Strip Live*
9 *Barney Miller*
11 *Tales From the Darkside*
21 *The Fall and Rise of Reginald Perrin*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Night Shift*
S **Movie:** *Pacific Banana*

11:30
4 *Saturday Night Live*
7 News
9 *Freddy's Nightmares*
11 **Movie:** *Private Resort* (1985). Rob Morrow, Johny Depp.
N **Movie:** *Ironweed*

11:45
2 *Rockford Files*
7 **Movie:** *The Vegas Strip Wars* (1984). Rock Hudson, James Earl Jones

21 *Land O'Loons.* Comedians from Minnesota focus on the outrageous things that happen everyday from coast to coast.

11:50
13 *American Experience: That Rhythm, Those Blues*

MIDNIGHT
5 *1988 CLIO Awards: The Best Television Commercials in the World*

12:15 a.m.
S **Movie:** *Lady Beware*

12:30 a.m.
9 *Alfred Hitchcock Presents*
M **Movie:** *The Offspring*

12:45 a.m.
2 **Movie:** *The Tribe* (1974). Victor French.
H **Movie:** *Cross My Heart*

1:00 a.m.
4 *It's Showtime at the Apollo*
9 *Sustaining*
13 *Folk City: The 25th Anniversary Concert*

1:30 a.m.
5 *Naked City*
7 **Movie:** *Condor*
11 News

2:00 a.m.
4 *New Record Guide*
5 **Movie:** *Quadrophenia* (1979). Phil Daniels, Mark Wingett.
9 *Home Shopping Overnight*
11 *Runaway With the Rich and Famous*

2:15 a.m.
M **Movie:** *Return of the Living Dead*
S **Movie:** *Mona Lisa*

2:25 a.m.
2 **Movie:** *Fantastic Invasion of Planet Earth*
H **Movie:** *The Wild Pair*

2:30 a.m.
4 *Life's Most Embarrassing Moments*
11 *Tales From the Darkside*

2:40 a.m.
13 *We Shall Overcome*

3:00 a.m.
4 *Hardcastle & McCormick*
7 **Movie:** *Bring Me the Head of Alfredo Garcia*
11 **Movie:** *The Yellow Rolls-Royce* (1965). Rex Harrison, Shirley MacLaine, Ingrid Bergman.

3:45 a.m.
M **Movie:** *Platoon*

4:00 a.m.
4 **Movie:** *Angel on My Shoulder* (1946). Paul Muni.
13 *Silent Mouse*
H **Movie:** *Sweet Revenge*

4:10 a.m.
S **Movie:** *Barfly*

4:28 a.m.
2 **Movie:** *Hijack* (1973). David Janssen, Keenan Wynn.
5 *I Love Lucy*

5:00 a.m.
7 *The Avengers*
13 *Nature: The Nature of Australia—A Portrait of the Island Continent: The Sunburnt Country*

5:30 a.m.
7 *Branded*
11 News
H **Movie:** *Deja Vu*

SUN., DEC. 11

6:00 a.m.
4 *Fight Back*
5 *Gilligan's Island*
7 *Insight*
9 *Sustaining*
11 *News Magazine*
13 *Nature: The Nature of Australia—A Portrait of the Island Continent: Land of Flood and Fire*
21 *Sesame Street*
M **Movie:** *Santa Fe*
S *The Snowman*

6:30 a.m.
2 *Bravo!* A talk show that deals with issues important to the Spanish-American community.
4 *Marvel Action Universe*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *Hispanic Horizon*
11 *Christopher Close-up*
S *Tucker and the Horse Thief*

7:00 a.m.
2 *Young Universe.* A children's newsmagazine.
5 *Hour of Power*
7 *Christian Lifestyle Magazine*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street, Special*
21 *OWL TV*
H **Movie:** *The Breadwinner*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
21 *Zoobilee Zoo*
H *Tales of Little Women*
M **Movie:** *Posse*
S *The Tale of Peter Rabbit and the Tale of Mr. Jeremy Fisher*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Porky and Bugs*
11 *Ever Increasing Faith*
13 *Mister Rogers Neighborhood*
21 *Sesame Street*
31 Italian Programming
H *The Adventures of Tom Sawyer*
S *Santiago's Ark*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Dennis the Menace*
7 *Health Show*
H **Movie:** *Splash*

8:40 a.m.
13 *Christmas Eve on Sesame Street*

9:00 a.m.
2 News
4 *Sunday Today*
5 *Denver the Dinosaur*
7 **Movie:** *Hans Brinker and the Silver Skates*
9 *The Jetsons*
11 *Transformers*
21 *Reading Rainbow*
M **Movie:** *The Outlaws Is Coming*
S **Movie:** *Too Much*

9:30 a.m.
5 *D.J. Kat*
9 *Bugs and Friends*
11 *Teenage Mutant Ninja Turtles*
21 *Ramona*

9:45 a.m.
13 *Saving the Wildlife*

10:00 a.m.
9 *Steampipe Alley*
11 *Fantasy Island*
21 *Wonderworks*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Kidd Video Christmas*
11 *Love Boat*
H *You Don't Have to Die*
M **Movie:** *Genghis Khan*
S **Movie:** *Top Secret!*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
7 *Business World*
9 *Munsters Today*
H **Movie:** *The Outsiders*

11:10 a.m.
21 *New Southern Cooking Holiday Special*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 *Schlott Realty*
7 *This Week With David Brinkley*
9 *Triple Threat*
11 *At the Movies*

NOON
2 *This Is the NFL*
4 *Grandstand*
5 *WWF Wrestling Challenge*
9 **Movie:** *Pillow Talk* (1959). Doris Day, Rock Hudson, Tony Randall.
11 **Movie:** *Care Bear Movie*
13 *Inside Washington*
S **Movie:** *My Fair Lady*

12:30
2 *NFL Today*
4 *NFL Live*
13 *Inside Albany*
21 *French Chef*
H *Neil Diamond's Greatest Hits—Live*
M **Movie:** *Barabbas*

1:00
2 *On Trial*
4 **Football:** Giants vs. Kansas City (concludes at approx. 4)
5 **Movie:** *Tron* (1982). Jeff Bridges, Bruce Boxleitner.
7 *Like It Is*
13 *Simon and Garfunkel: The Concert in Central Park*

1:10
21 *Holiday Entertaining With Martha Stewart*

1:30
2 *People's Court*
H **Movie:** *Superman II*

2:00
2 *1988 McDonald's Charity Christmas Parade*
9 **Movie:** *Luv* (1967). Jack Lemmon, Peter Falk, Elaine May.
11 **Movie:** *Black Beauty*
31 *David Goldblatt: In Black & White*

2:30
7 *New York Views*
21 *A Holiday Table*

2:50
13 *A Christmas Special with Luciano Pavarotti.* Two Montreal choirs perform traditional holiday classics with the famed tenor.

3:00
5 **Movie:** *That Was Then, This Is Now* (1985). Emilo Estevez.
7 *Speed Merchants*
11 **Movie:** *The Little Troll Prince*
31 *Polish Sunday*
M **Movie:** *Teahouse of the August Moon*
S **Movie:** *Cry Freedom*

3:45
H **Movie:** *Survival Series: The Last Round-Up of the Elephants*

3:50
13 *Remembering Bing.* A salute to Crosby's years in film through interviews with co-stars. Hosted by Dorothy Lamour.
21 *Frugal Gourmet: Colonial Christmas With Friends*

4:00
2 **Football:** New Orleans vs. San Fancisco
4 *Super Chargers*
7 **Movie:** *Seminole*
9 *My Secret Identity*
11 **Movie:** *Gotcha!* (1985). Anthony Edwards, Linda Fiorentino.
31 *Polish TV Network*

4:30
4 *World Class Women*
9 *Out of This World*
H **Movie:** *Jane and the Lost City*

5:00
4 *Public People, Private Lives*
5 **Movie:** *Eyes of Laura Mars* (1978). Faye Dunaway, Tommy Lee Jones.
9 *Knightrider*
21 *Nova*
31 *Direct Line: Israel/USA*
M *Minnie the Moocher and Many, Many More*

5:20
13 *Great Performances: Irving Berlin's America.* Sandy Duncan hosts this tribute to the songwriter.

6:00
4 7 News
9 *A Team*
11 **Movie:** *Ashanti* (1979). Michael Caine, Peter Ustinov.
31 Korean Programming (concludes at 8 p.m.)
H **Movie:** *Roxanne*
M **Movie:** *A Man For All Seasons*
S **Movie:** *King Solomon's Mines*

6:10
21 *Wonderworks*

6:30
4 7 News

6:55
13 **Movie:** *Holiday Inn* (1942). Bing Crosby, Fred Astaire, Marjorie Reynolds. Lots of Irving Berlin holiday songs.

7:00
2 *60 Minutes*
4 *Magical World of Disney*
5 *21 Jump Street*
7 *Incredible Sunday*
9 **Movie:** *The Man Who Lived at the Ritz* (Part II)

8:00
2 *Kate and Allie*
4 *Family Ties*
5 *America's Most Wanted*
7 *Mission: Impossible*
11 **Special:** *A Crystal Christmas*
31 *Blake's Seven*
H **Movie:** *Splash*
M **Movie:** *The Witches of Eastwick*
N **Movie:** *Riffraff*
S **Movie:** *Tears in the Rain*

8:30
2 *Murphy Brown*
4 *Day by Day*
5 *Married With Children*
21 *This Old House*

9:00
2 **Movie:** *Glory Days*
4 **Movie:** *Spies Like Us* (1985). Chevy Chase, Dan Aykroyd.
5 *A Rock and Roll Christmas*
7 **Movie:** *Roots: The Gift.* LeVar Burton, Louis Gossett, Jr. See John Leonard's review in this issue.
9 *The Untouchables*
11 *Lifestyles of the Rich and Famous*
31 *Window on World TV*

9:05
13 *Great Performances: Maria Callas—An Operatic Biography.* A portrait of the turbulent life and career of the soprano Maira Callas, with never-before-seen footage of the diva in concert.

9:10
21 *Nature: The Nature of Australia: A Portrait of the Island Continent*

10:00
5 *Duet*
9 11 News
H *First & Ten: The Bulls Mean Business*
M **Movie:** *Full Metal Jacket*
N **Movie:** *Personal Services*
S **Movie:** *Cross My Heart*

10:30
5 *Current Affair Extra*
9 *D.C. Follies*
11 *Odd Couple*
21 *Mystery! The Return of Sherlock Holmes II*
31 *Bells of Christmas*

11:00
2 4 5 7 News
9 *Barney Miller*
11 *Cheers*
13 *A Peter, Paul, and Mary Holiday Concert*
31 Korean Programming

11:30
2 7 News
5 *Sports Extra*
9 *Baretta*
11 *The Honeymooners*

11:45
2 7 Sports
S **Movie:** *Nightflyers*

MIDNIGHT
2 *USA Today*
4 *Sports Machine*
5 *Kojak*
7 *Siskel & Ebert & the Movies*
11 *Star Trek*
M **Movie:** *Walker*
N **Movie:** *Daybreak*

12:45 a.m.
21 *Masterpiece Theatre: By the Sword Divided II*

12:30 a.m.
4 *Michelob Presents...Sunday Night.* A blend of music, comedy, animation, and memorablilia.
7 *Entertainment This Week*
9 *Dallas*

12:40 a.m.
H *Neil Diamond's Greatest Hits—Live*

1:00 a.m.
2 *Wipeout*
5 *Naked City*
11 *Odd Couple*
13 *Simon and Garfunkel: The Concert in Central Park*

1:20 a.m.
S **Movie:** *The Name of the Rose*

1:30 a.m.
2 *Wipeout*
4 *Spectacular World of Guiness Records*
7 **Movie:** *Three on a Date*
9 *Sustaining*
11 News

1:40 a.m.
H **Movie:** *Slaughter High*
M **Movie:** *Ran*

2:00 a.m.
2 *Nightwatch*
4 *Bob Uekers Sports Show*
5 *Love Your Skin*
9 *Home Shopping*
11 *At the Movies*

2:30 a.m.
4 *Positively Black*
5 *Credit Time Bomb*
11 **Movie:** *The Band Wagon* (1953). Fred Astaire, Oscar Levant.

3:00 a.m.
4 *First Estate*
5 *Money, Money, Money*

3:15 a.m.
H **Movie:** *Valet Girls*

3:25 a.m.
7 **Movie:** *The McCullochs*

3:30 a.m.
5 *East Side Kids*
S **Movie:** *Emily*

4:30 a.m.
11 *Alice*
M **Movie:** *The Hotel New Hampshire*

4:40 a.m.
H **Movie:** *The Name of the Rose*

5:00 a.m.
4 *Gidget*
5 *Popeye*
11 *Rhoda*
13 *Business File*
S **Movie:** *Top Secret!*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

Luxuriously Furnished Apts
245 East 44th St.
Midtown Convenience
In New Full-Service Building
Spectacular Views In Luxury,
Furnished Studios, from $1900.
Live Rent-Free Till Jan 1989
212-883-1078
No Fee

Luxuriously Furnished 1-BR Apts
330 EAST 39th St.
Valet/Garage
Rent Stabilized
Live Rent-Free Till Jan 1989
212-883-1078
NO FEE

To advertise in New York Magazine's **Town And Country Properties,** call **Margaret Russo at 212-971-3155.**

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

COOPERATIVE/CONDO
Manhattan

Greenwich Village, 1 BR Triplex—Luxury in exclusive, 24-hr drmn bldg. Beautiful layout, 2 full bths, mint cond. No fee, must sell. $149,500. Call 212-353-8839

HOUSE
Orange County

HUDSON RIVER VIEWS,
71' RIVERFRONT RIGHTS
Charming Luxury Estate House. Newly renov. New kit, bths. Easy care. 1 hr NYC. Country club adjacent. Brokers protected Ask'g $435,000 Owner 212-319-1851

HOUSE
Nassau-Suffolk

PORT WASHINGTON SANDS POINT The perfect place to call home. 33 mins to midtown, top school system, boater's paradise, fine dining, over 400 available listings in all price ranges. Call for Free Brochure/Insider's Guide to area.
HARBOUR TOWN REALTY
1-800-562-3377 or 516-883-0990

Coming February **New Jersey** Property Feature Section. Call Margaret Russo at 212-971-3155 for details.

HOUSE OTHER

Government Homes—From $1 (U repair). Delinquent tax property. Repossessions. Call (1) 805-687-6000, Ext. GH-20078 for current repo list

COUNTRY PROPERTY
For Sale/Rent

CIRCA 1880
Experience the elegance of an era long past, in this 1880's, 3-story Victorian which overlooks sparkling, 300-acre mountain lake. The home features LR, DR, country kit, 3rd flr master suite w/study & pvt bath w/jacuzzi and steam shower, plus 4 additional BRs, 1 1/2 bths & lrg barn. Old-fashioned elegance for $225,000
MCKEAN
REAL ESTATE
White Lake, NY **914-583-6003**

KENNEBUNKPORT - FOR SALE
Condo 2 BR, 2 bths, nr dock sq, pvt patio, gar, fplc, w/d, $175,000 212-308-1987 eves.

Coming January **Country Property** Feature Section. Call Margaret Russo at 212-971-3155 for details.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Skinny Dip Resorts & Cruises—Come home tan all over, Florida and Caribbean. Travel Naturally. Box 2468 Lutz, FL 33549-2468. (813) 948-1303

AIRLINE

Israel On Sale—$565 r/t. Also other destinations. Blue Sky Travel. 212-889-2433

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $430. Paris $450. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

BED & BREAKFAST
New Jersey

Cabbage Rose Inn—Flemington. Enjoy a Vict. holiday. 1 hr NYC. 201-788-0247

BED & BREAKFAST
New York

A Unique Bed & Breakfast Agency
invites you to try an alternative
to Manhattan hotels. Hosted & unhosted
apartments available. (Host inquiries).
The Bon Vivant Agency. 212-966-1732

BEAT SOARING HOTEL PRICES
while enjoying the comfort of a private Manh. apt. **Abode B & B. 212-472-2000.**

INN New York City
Unique lodgings for our privileged clients. 212-580-4437. (Host inquiries welcomed.)

Meadowlark B&B—Berkshires. Enjoy our seasonal getaway pkg. 518-851-9808

INNS AND LODGES
Vermont

HAWK INN & MOUNTAIN RESORT
Vermont's Ultimate Ski Destination, nestled in the beautiful Green Mountains, only minutes from Killington and Okemo. Glass-enclosed health spa, heated indoor pool, fine dining, and complimentary transportation to the slopes.
1-800-451-4109 or 1-802-672-3811.

RESORT
New York

JERONIMO'S/BIG VANILLA SKI PACKAGE Enjoy the warmth, comfort and marvelous meals of our cozy Mountaintop Inn. 75 mi. from GWB. Your hosts - the Jeronimo Family. 33 pvt. rooms. Heated indoor pool/jacuzzi. Ski package includes room, meals & special Big Vanilla ski rates. Efficiency apts. avail. 914-733-5652 for details. VI/MC welcome.

HONEYMOONS

New York Magazine will have a special **Weddings Section** in our January 9 issue (on sale January 2).

Couples ready to tie the knot will also be planning their honeymoons and the Travel Section provides you with an excellent opportunity to let them know what your resort, hotel or inn has to offer them.

The advertising deadline is Tuesday, December 27 at 5 pm, so reserve your space in this special issue now.

Call Jonathan Karron
212-971-3155

HOTEL
The Islands

Cul De Sac, Anguilla BWI—If you can get a flight down to St. Maarten, we still have luxurious accommodations available for this winter season. Call 809-497-6461.

VILLA/CONDO/APTS
The Islands

St. Maarten—Waterfront 2-3BR villas, a/c, maid, pool, low air/car. 804-353-5970.

Bermuda—1BR apt., slps 4, maid, beach, pools, sports. 4/29-5/6. 212-753-3183

VILLA/CONDO/APTS
New England

Sugarbush, VT—Cozy 2-bedroom house on access road. Half mile to base, sleeps 7. Fireplace, all appliances. $750/week, $500/weekend. Owner at 203-222-9142

Continued on next page.

Continued from previous page.

VILLA/CONDO/APTS
Mexico

Acapulco—Lux villa, slps 2-14, servants, pool. Fr $100/day, air avail. 212-684-3255

Acapulco—Oceanfront - sleeps 4. Condessa Beach - $50 daily. 718-403-9868

SKI AREAS
Rockies & The West

Aspen—Sunny studio, walk to lifts and town, jacuzzi. $190/day. 303-927-3243

SKI AREAS
Europe

Ski Austria—One week, including airfare on Lufthansa from New York, from $569. For brochure, call: DER Tours 212-818-0150 or contact your travel agent.

SKI INNS & LODGES
New York

RSVP RESORT RESERVATIONS
Chalets · Hotels • • Hunter/Windham
Christmas/New Year's/Ski Pkgs. (No fee)
518-263-HUNT 800-458-RSVP

CROSS COUNTRY SKI
New England

Deluxe X-C Ski Wknds—Beginners welcome. Breakaway Vacations 212-722-4221

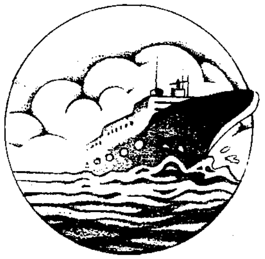

ILLUSTRATION BY PAUL BUCKLEY

CRUISE LINES

Reserve your berth to reach New York's best cruise prospects by advertising in NEW YORK Magazine's Cruise Guide -- an attractive, eye-catching two-color listing that puts your cruise vacations in front of 1.4 million sophisticated readers.

The cruise guide will be printed four times this season and will debut in our Jan 16 issue. (Deadline: Dec 30.)

For more information about this exciting new feature, call Jonathan Karron

212-971-3155

Source: SMRB 1988

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, MC or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Mads Buck, Margaret Russo or Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

SUNTAN BEFORE YOU TRAVEL
Wolff System. Clean, cool & personalized. 202 E 83rd (3 Ave) 1551 2nd Ave (80-81st) 212-517-5700. FREE TRIAL 212-535-4700.

Electrolysis by experienced electrologists, performed in dermatologist's office. Safe, individual probes. 30 E. 76th St. 212-249-3050

Electrolysis For Women—By women who really care. Free consult 212-675-6252

HOLISTIC HEALTH

Closer To Everything—Including perfection. Loving Hands massage. 212-532-0558

MEDICAL

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Source: SMRB 1988

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Card Number ____________ Exp. Date ____________
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Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail, send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

Box
Number

New York Magazine, (----)
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New York, New York 10163

So Much To Give—A buoyant, good-looking, trim MD with uplifting, undoctor-like personality, 30's, with much charm, wit, success, style, genuinely nice, Jewish. Seeks affectionate, pretty lady, 20's to early 30's, for happy hugs, passion, romance, commitment. Photo necessary for reply - will gladly exchange. NYM F196

Contentment Without Conflict—Happiness without hassling, tenderness without tension. Successful male seeking female with whom to share all of life's pleasures without the too often accompanying squabbling - someone who truly understands the meaning of "quality living". I'm 32, intelligent, active, wealthy, good-looking, sensitive - searching for comparable, pretty woman, 26 to low 30's, slim, sophisticated - to share interests (travel, music, people, arts, dining, loving) and to enjoy all NYC has to offer in a relaxed, compatible environment. Photo/details please. Will exchange. NYM Y665

Exceptionally Modest Eye Surgeon—Mid 30's, 5'10", warm, rakishly handsome, athletic, romantic and Jewish, would like to meet an extremely attractive, bright, well-educated woman with cover girl looks (no, not Scientific American), who loves to laugh, have fun, and loves what she does; however, one who also could become family-oriented in the wink of an eye. Note and phone, please. Photo preferable to artist's rendition. NYM Y670

Bright, Pretty, Witty—With blue eyes and blond hair, a sensitive romantic but self-sufficient with a wide range of interests, seeks male counterpart, 38-55. Photo. NYM L731

Beautiful, Thin Blond—Seeks educated, trim Wasp, 40ish male, to ski Rockies, LA tennis, share romantic New Year's Eve, ballet, Super Bowl party... For lasting relationship, send bio/photo to dynamic, young 43, 5' MBA. POB 526, NYC 10021

Are You A Gentleman?—This fun-loving female journalist, dark blond hair, blue eyes, late 30's, seeks a sincere, successful, mature, confident man, 32-55, to share life's adventures and quiet times too. Photo appreciated. NYM Y582

Very Pretty, Smart Too—Tall, slender, Ivy-educated, Jewish female Manhattanite, 30, spontaneous, straightforward, successful, tough exterior/sensitive core, sizzling eyes, sexy legs - finally ready to settle down. Please send compelling letter. NYM L752

Looking For A Pretty Leading Lady—To co-star in life's adventures and fun times. Attractive, successful, sincere, divorced Jewish exec, 49, 5'10", athletic and affectionate, into tennis, theater, movies, travel. Seeks to establish a lasting relationship with a woman, 35-45, who is slim but shapely, sensual, sharing, sincere and caring. Photo/phone. NYM F221

Door Number Three—Charismatic 39 - eight years divorced. Successful, self-made, street smart, Manhattan, entrepreneurial businessman, with looks, brains, warmth, wit and heart, who is inquisitive, intuitive, sensitive, hot, great hugger and is ready for commitment with the right type: an earthy, 32-38, bright, trim, blue-eyed, punctual, career-oriented, tennis-playing, upbeat, natural beauty, who is successful and independent, wanting to build a relationship around love, friendship, laughter, tennis, gourmet cooking, music, movies, theater, dining out, travel, mutual respect, equality, honesty, commitment and maybe family. Short note and photo a must. NYM F244

Handsome, 6'3", Blond Male—40 young, seeks one sensuous, petite, NYC lady who enjoys skiing, hiking, meditation, dancing, nature, old movies, mysteries or massage. Please send photo/bio to POB 1541, Madison Square Station, NYC 10159

Successful, Attractive, Witty—Spirited, Jewish, tall brunette professional, 34, interested in long-term commitment and family. Seeks same in a male (hair color not essential). NYM F225

Born With A Silver Spoon—In my mouth. I am an attractive woman, PhD psychologist with a nine-year-old gem of a son. I would like to meet and marry an exciting, 40ish, Jewish professional, entrepreneur or executive. NYM D250

Leggy, Long-Haired Blond—Slender, funny, smart, fit and solvent, seeks a fellow traveler. He should be 38 plus, tall, successful, creative, confident and slim, with an open mind, open heart and a great sense of humor. Photo is a must. NYM L718

I'm Proud And Excited—My business is starting to do well. You, dear sir, are sweet, supportive, self-made and already "up there". You can see yourself with someone like me: exciting, vivacious, attractive and fun; accomplished, educated, cultured and intelligent. You like my energy as well as my sensitivity, warmth and quiet times. You appreciate my refined taste (art, clothing, furnishings), my old-fashioned values. We're both busy but we make time for each other: you're looking for commitment and so am I. NYM F191

Architect—35 years old, 6', 180 lbs, handsome. Seeks a beautiful/sexy lady, 24-34, for a possible commitment. Must be cultured and family-oriented. Photo and telephone required. NYM F238

Ready For The Real Thing—Successful, attractive, slim Jewish female, 30, MBA with many interests, seeks a sincere, successful, athletic Jewish male, 30-35, with a dynamic personality. Note/photo and phone appreciated. NYM F178

Tall, Handsome MD—36, with caring, gentle nature, seeks slender, attractive, highly educated, nonsmoking Jewish female, 25-32, for wonderful future. Photo appreciated. NYM F184

Warm, Beautiful, Down-To-Earth—34-year-old woman, interested in meeting attractive, affectionate man with similar interests and values. I grew up in the '60s and still believe in peace and justice, although I know reality is far from the ideal. I work with teen-agers, and out of neccesity have develped a highly tuned sense of the ridiculous. My interests include: sports (Mets/Giants/Knicks), books, movies (anything but Rambo!), rock n' roll, travel, politics/history. Please send note/photo. NYM D258

Keep Warm With 6'2" Attorney—Seeks female, about 37-42, nonsmoker, for conversation and cuddling. NYM Y669

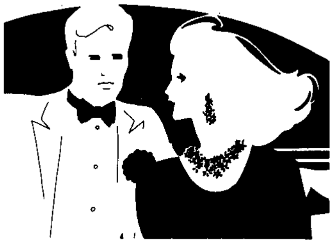
Pretty, Up-Front, Fiesty—41-year-old Jewish female with established professional career that I love. Seeks a man who's interested in sharing friendship, sports, movies, theater and day-to-day conversation leading to intimacy and a loving relationship. NYM F197

Are You This Special Man?—You're single, successful, compatible, caring, to age 55. You're a nonsmoker, and interested in having a selective woman in your life. I'm a NJ shore/NY slim, elegant, upper middle class woman of substance, world traveler, Christian upbringing. If you are this man, a note with photo and phone number might change our future. NYM L727

Film Producer—33, Christian male. Missing vital piece of life's puzzle. Seeks slim, creative, caring/sharing female doer. Wealth of heart a must. To live and love while saying 'later' to game-playing. Note/photo appreciated. NYM Y666

Good-Natured, Handsome MD—35, seeks upbeat, attractive, nonsmoking woman to share friendship and romance. Note/photo please. NYM L730

You Don't Have to Spend Another Holiday Alone



If you are attractive, successful and still single – but don't want to be – you don't have to be. I should know. I have devoted my life to matching peoples hearts and minds turning strangers into sweethearts. (Something computers can't do.)

To the 7,000 plus couples who have found marriage through me I wish you happiness. I know the love you have for each other now, will grow with each passing year.

To those of you who are still leaving it to chance, I wish you luck and leave you with this thought. If you know your own worth as an individual and you know you would like a mate, don't leave it to chance another day. Call me!

I can't accept everybody but if I make a commitment to you chances are when the next holiday rolls around you will be spending it with your sweetheart!

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Personal Qualities Inc.

Professional, Attractive Lady—Seeks gentleman, 55 plus, for sincere relationship. Interests range from simple walks on beaches to opera. Phone/photo/note, please. NYM Y667

Fabulous 40—Attractive female law firm exec, sincere, fun-loving and full of life, comfortable in silk or sneakers. Seeks that special someone, a successful, warm, caring, honest male, 38 plus, who desires to meet his romantic best friend. Note/phone/recent photo. NYM F198

Nice-Looking, Clean-Cut White Male—Trim, healthy, warm, affectionate, caring, fun-loving, serious. Seeks white male companion, 25-39, with similar qualities, to share pleasures of dining out, theater, movies, travel, intimate talk, plus. Reply photo. NYM Y668

Meet Me At The Jockey Club, Miami—Around the holidays or any time in NYC. Be Jewish, beautiful, leggy, sexy and under 49, for good-looking guy who has a zest for living and seeks a monogamous relationship. Photo/note. NYM L729

Ayn Rand Admirer—Independent Wall Street trader, 38 years young, 6', 170 lbs, Jewish (nonreligious), enjoys films, tennis, running and all that Manhattan has to offer. Seeks long-term relationship with 28-38, intelligent, slim, very attractive woman. Note and photo required. NYM L728

Attractive, Successful Woman—35, 5'4", slim, athletic, outgoing executive with top firm. Enjoys tennis, skiing and friends. Seeks confident, intelligent, athletic male professional, 33-40, for serious relationship. Note/photo. NYM F200

Attractive, Middle-Aged Woman—Professional (NYC), seeks comparable male for relationship. NYM Y671

Gentle, Playful PhD—Runner, healthy eater, 5'11', 150, 44, bearded. Seeks fit, thin (under 110 lbs), cheerful, lively, assertive woman for romance, possibly marriage. NYM L732

It's Time To Meet—If you're an honest, intelligent, verbal and kind man, believe in traditional values while having a joie de vivre, enjoy sports (ski, scuba, riding), the arts and travel, have succeeded in business but seek a balance in life, we have a lot in common. This unique, very attractive, petite Jewish woman, 33, awaits your note/photo. NYM Y672

Are You A—Lovable, single, cultured man, successful in life, looking to fall in love one last time? I'm a petite, adorable, accomplished, warm lady in my 40's. Note/phone/photo, please. NYM F203

Post-Modern Rabbi/Therapist—good-looking, warm, seeks stunning, Ivy League enlightenmment junkie, circa 30, for creative collaboration. NYM F204

Tennis Bum—Seeks "ace " of a lady for the game of "love". Photo. NYM Y673

What Are You Doing New Year's?—Enchantingly lovely lady, magically wise, dazzling blond beauty, 39, sexy, slim, curvy, leggy - seeks successful, romantic man, 40-55, for possible future. NYM F207

Pretty Irish MD—Warm, witty and wise, into jazz and philosophy, 35, seeks sensitive, smart, funny and good-looking man, 33-43, for life celebrations. NYM F217

Nice Brooklyn Lady—Needs hand holding mensch over 5'8", 58-65. NYM L748

Handsome, Athletic Dentist—29, Jewish, 6'3", loves movies, sports, music, would love to meet very special, pretty woman, 20-30, for fun, romance and more. Photo a must. NYM Y677

Pretty, Petite And Unpretentious—35, seeks attractive, intelligent man with sense of humor and love of films, to share the New Year and more. Note/photo/phone. NYM Y674

Beautiful Jewish Researcher—Slim, 5'6", early 40's, seeks a special man who appreciates humor and intellect, sensitivity and sincerity, ideals and realism, femininity and warmth. Tell me about yourself. Note/phone. NYM Y675

Sydney Carton—(Attorney, 33, athletic, sensitive, warm with a sense of humor and boyish good looks), seeks Lucie Manette (slim, pretty, sweet, down-to-earth, natural-looking and very intelligent) for romance, skiing, tennis and far, far, better things. Phone/letter/photo. NYM Y676

Wanted: The Compleat Companion—Attractive woman in 40's, who's sincere, sophisticated, witty, enthusiastic, creative, entrepreneurial and likes the finer things, looking for similar man (nonsmoker, 42-52) who's secure, warm, open, successful, for serious relationship. Kids a plus. Note/photo/phone. NYM L734

Successful Engineering Consultant—Handsome, bearded, 39, 5'8", 162. I enjoy travel, theater, hot tubs, restaurants. Seek intelligent, good-looking lady, age not important. Note/photo/phone. NYM Y615

Female Physician—49, very pretty and intelligent. Wishes to meet unmarried, intelligent professional man. NYM L736

Warm, Attractive Woman—25, seeks a 25-33, ambitious, handsome, tall man who has a Far Side sense of humor, enjoys the beach, Genesis, movies, tennis. Note/photo. NYM Y652

Up For Adoption—A 31-year-old, 6'2", single white male from Northwest Jersey. This adoptee seeks a single white female of high values and aesthetics. She should enjoy skiing, travel, antique autos and champagne. Hand-written note/phone/photo. NYM F209

Creative—Vibrant, pretty social worker, 46, Queens, seeks bright, funny, insightful, handsome professional man. NYM L735

Terrific Guy—Good-looking Jewish professional, 28, seeks special, pretty, sincere gal, for fun evenings, friendship, romance. Photo. NYM F210

Good-Looking Professional Man—5'6", 142 lbs, divorced, no children, nonsmoker, athletic, romantic, caring, sense of humor, have country home. Seeks very pretty woman, under 50, with similar qualities, for lasting relationship and marriage. Note, phone, photo please. It will be returned. NYM F214

Mr. Right, Please Stand Up—A truly pretty, bright, blue-eyed, slender blond, sweet, warm, sane, vivacious nonsmoker, 5'5", Jewish professional, 28, keeps missing you. Note/photo helpful. NYM Y678

Anyway I See It—You won't go wrong. Tall, pretty, adventurous, open-minded, slim professional, 28-year-old, single Jewish female, into traveling, movies, sports, good wine, books and music, seeking tall, liberal, 26-34-year-old, single Jewish male. Why not try? Note/photo. NYM Y707

Alluring Female Artist—20, loves murder mysteries, seeks kind and affectionate male with a good sense of humor. Photo/note/phone. NYM D252

Jewish Female MD—52-years-old, likes music, art, great outdoors, seeks gentleman with similar interests. NYM Y679

Touch Of Class—Attractive, female senior executive, 35, with Ivy League MBA and traditional Christian values. Enjoys romantic dinners, classical music, theater and golf. Seeking similarly accomplished, nonsmoking male (35-45) for serious relationship. NYM F218

Tall, Blond, 39-Year-Old—Businessman, enjoys outdoor activities like sailing and skiing. Looking for a female companion, 28-35 years, to share with. Photo/phone. POB 865, Plandome, NY 11030.

Dashing, Passionate, Athletic—Professional man, 35, keen-minded, strong-hearted, seeks comely kindred spirit, bright, sexy, emotionally mature, to cultivate loving, textured relationship, rooted in communication, generosity, joie de vivre. Letter/photo. NYM D253

Bright, Witty Widower—Without dependents, 52, 5'6", 130 lbs, professional. Seeks one woman to be the most important person in his life. Please write immediately. Nothing bad will happen - something wonderful may. NYM L738

Wanted: Lady For Marriage—Qualifications: under 40, warm, fond, bright, slim, pretty, by 42 years Israeli professional, 20 years in USA, 5'11", blue eyes, dark blond, well-built, sense of humor, warm, affectionate. Phone/photo please. NYM L740

Romantic, Dreamer, Dependable—And unpretentious. Why spend another New Year's alone? Instead, get in touch with this loving, caring and amiable Long Island teacher (youthful 55). We might just have that magic that could fulfill each other's dreams and (who knows?) start a long-term relationship. I too, believe in the old-fashioned virtues. Seeking a lady, mid 40's-early 50's. Please include note/photo/phone. NYM Y681

NJ Male—Non-yuppie professional, seeks female, 28-38, who finds warmth, sensitivity and romance important characteristics. This 5'9", 175 lbs, trim male is more interested in who you are than what you are. Note/phone please, photo optional. NYM L741

Charming Professor—Attractive, shapely, warm, fascinating woman, 40. Enjoys, skiing, dancing, dining, theater. Seeks caring, professional man with sense of humor, to share relationship. NYM F220

Enjoy The Holidays—And every day with loving, elegant, wholesome woman (5'8"). You are warm, generous (as I am), happy man (40's), wishing to share traditional dreams, values and fun. NYM L743

Lovely, Vivacious, Creative Woman—39, 5'2", psychotherapist with eclectic interests. Seeks sincere, fun-loving, attractive, nonsmoking man, 36-50, for meaningful relationship. NYM F224

Handsome Exec, 43—6'2", long-time divorced, too long without romance, seeks classy Christian woman. Note/photo/phone. POB 6025, NYC 10128

Attractive Professional—Female, 38, 5'7", seeks intelligent, successful Jewish man, 35-50, sense of humor. NYM D254

Debonair Corporate Executive—Would like to meet interesting, attractive female with varied interests, who wishes to share all of life's adventures. Would appreciate hearing from you if a relationship would interest you. I await your reply. NYM F152

Tall, Successful, Attractive—Jewish man, 24, seeks Jewish lady, 21-27, who enjoys movies, sports, going out on the town and is looking for a romantic relationship. Send photo/note/phone. NYM F223

Attractive CT Lady—42, seeks loving man to share culture, nature, travel, romance and commitment. NYM L744

Unique Look-Alike—Always recognized for being myself: honest, open, caring MD, 39, divorced, three beautiful children, 5'8", athletic, healthy and happy Jewish guy. Loves music - piano to forte, Johann B to Kenny G, rock 'n' roll to R 'n' B - dancing, travel, sports, food, wine, cooking, late night fun from funky to fancy. Still believes in romance and still crazy after all these years. If you're a woman, 25-40, and this sounds like your kind of man, send note/phone/photo if possible. NYM L746

Extremely Attractive—Slender, loving, educated, musical divorcee - seeks wise, witty, wonderful, previously married man over 50. Note/phone. NYM Y685

Skier/Scuba Diver—Jewish, wants skier/mermaid, 28-38, for equal relationship. No sports experience needed. NYM F162

Texas Beauty—31, good sense of humor, successful, sincere. Seeks Christian male, 31-45, who loves fine restaurants, R 'n' B music, jogging, Central Park and interested in a special relationship. Phone/photo. NYM F227

Great Legs, Nice Brain—Pretty, Emmy award-winning comedy writer, Jewish, 38, who likes Martin Buber and James Brown, seeks smart, nice guy, who wants care, calm and someone to watch the Ted Turner Network with. Non-New Yorker welcome. NYM Y684

For All You Do, This Ad's For You!—A very attractive, bright, sane, successful, 5'6", Jewish female in her early 30's, with big blue eyes, dreamt she met her sweetheart - a good-looking, professional, confident, romantic and equally successful man, 32-43. Everybody has a dream - but it doesn't have to be an impossible one! Photo appreciated. NYM F229

NJ Lady—Seeks honest and loyal male, 35-50, for elegant and casual times. No drugs or psychological problems. Looking for lasting commitment. Phone/photo/bio. NYM L751

Designer—Very attractive, slender, 34, easygoing and sincere, seeks quality man for special relationship. Photo. NYM F231

Full Of The Devil—Witty, adorable, athletic, loyal and lovely, 38-year-old, successful professional woman, 5'7". Searching for soul, humor, substance, high self-esteem, in a Jewish guy who's a cut above...for the real thing. NYM Y687

Ahoy! Know A 45-Plus Female Sprite?—Ivy League writer, 55-going-on-40 inside and out, starting over, needs a profound, witty, youthful Second Mate for the rest of the trip. NYM Y699

Seeking Spirited, Spunky—Sweet, slim, sincere Miss for this dashing, kind, successful professional male, 46. NYM Y649

Are You A Dynamic, Charismatic—Tall and refined man of superior intelligence, 41-58? Is dressing impeccably part of your high-powered image? Are you a perfectionist who achieves enormous professional success and admiration? Do you have a generous, compassionate nature and sparkling wit? And do you wish you were in love again? If so, I offer you beauty, brains, integrity, style and elegance. I'm 41, divorced, 5'5", 112 lbs, very feminine and sexy, with dirty blond hair, turquoise eyes and a gorgeous smile. But I hope you can look beyond my pretty face and hourglass figure to appreciate me for my inner beauty as well. I'm articulate, happy, perceptive, thoughtful, have a wonderful sense of humor and put a high priority on honesty. You've found a world-class listener who knows how to be a friend. Living and working in NYC, I enjoy a highly sophisticated life style which includes gourmet dining, art, theater and black tie openings. I'm proud of my career accomplishments, earn a lot of money and love spending it. But what I really want at this point in my life is to have a lasting monogamous relationship with one special man I can respect and adore. Photo, please. NYM Y616

Sensitive, Educated—Jewish male, seeks attractive Jewish female, 22-35, under 5'3", less than 110 lbs, blond, LI resident preferred. POB 397, Island Park, NY 11558.

Pretty NY/CT Professional Woman—56, seeks brainy gentleman for New Year's date and more. NYM F192

Pretty Brunette—Divorced white female, 38, enjoys city culture, city nights and country weekends. Loves, movies, theater, dining and dancing, as well as fishing, boating, skiing and cooking. Seeking intelligent, sincere, equally financially stable, male counterpart. Please include photo, phone, bio. NYM F164

Pretty, Slim, Successful Exec—28, skier, seeks handsome, intelligent, professional Jewish man, 28-35. Photo/bio. NYM Y656

Full-Figured? Bright?—This Wall Street exec would like to meet you for serious relationship. Photo please. POB 823, Wall Street Station, NYC, NY, 10005.

Real And Romantic (Really!)—I'm a singularly pretty, divorced Jewish professional, 5'6", 125, 39, with sustained belief in the power of love. I find stimulation in the arts and sciences, renewal in nature, excitement in physical challenge and travel, and satisfaction in growing with my 9-year-old son. But a committed, romantic relationship, with a special person to come home to, enhances all of life's experiences in a way nothing else can! I'd love to meet a taller, attractive, athletic, demonstrative, giving nonsmoker, 39-49, who knows he has more than enough on the inside and the outside, and is ready to share with a lady who can give him what he doesn't have without her. Phone, photo appreciated. NYM Y653

Classy, Very Attractive, Slim—Youthful 50's, athletic and literate. Seeks intelligent, successful male, 50-60. Photo. NYM L717

Very Attractive Female Lawyer—33, with green eyes, dark hair and a sense of humor, seeks nice, funny, good-looking man, 30-40. Note/photo. NYM Y654

I Want To Marry A Doctor—Otherwise sane resident, male, 30 - still searching for a Jewish woman in medicine. Picture helpful. NYM Y664

Pretty Lady Accountant—5'2", great shape, warm, smiling face, bright, caring, vibrant personality, intelligent. Would like to meet business or professional Jewish gentleman, 50-60, who is gentle, warm and caring. NYM Y655

Black Diamond Bound—Pretty, blue-eyed blond, slim hourglass figure, perceptive, outgoing ad exec, 30, seeks handsome, successful, quick-witted, athletic preppie guy, to share skiing, tennis, Academy Awards, Sinatra/oldies, weekends in New England. Note/photo. NYM L720

Jewish Businessman, 50—Divorced, no kids, secure, seeks lady. NYM F193

Attractive, Brown-Eyed, Quietly Sexy—Lady, early 40's, interested in meeting someone for possible future relationship, who is comfortable with himself, kind, has a sense of style and is around my age...I'd like to sit and talk with an interesting man over a drink. NYM Y657

Looking For Best Friend—I'm an honest, sincere, gentle, self-employed male. I'm 39, 5'9", Jewish (but you don't have to be). I'm trim, easy on the eyes, with a youthful appearance. I would love to meet slender, warm, caring, attractive professional woman in her 30's, to share movies, theater, fine dining and more. Please be a nonsmoker. Photo appreciated. Note/phone. NYM F194

Very Successful Wall Street Trader—White Jewish male, 6', 34, blue eyes. Enjoys camping, Atlantic City, sports - especially the martial arts. Seeks fitness conscious female counterpart for sincere relationship. Photo and phone. NYM L747

Handsome Mensch, 41—Writer, teacher, warm, open, bright, witty, 5'10". Seeks loving, pretty lady who has or wants kids, for fun, friendship and a lifetime of love. NYM Y659

Knockout Only Need Reply—Man of exceptional quality and taste. Cary Grant/Gregory Peck type, 6', late 30's, muscular, CEO of own company, seeks knockout with brains and personality. Photo and phone a must. NYM L722

Sincere And Sensitive—42, youthful, handsome, Jewish, very successful NJ CPA seeks a pretty, petite, sweet, family-oriented Jewish woman, 28-39, for the development of a serious relationship. I am 5'7", fit, divorced, compassionate and caring, warm and witty. My interests include sports, music, movies and the beach. If you're a warm and loving person with a good sense of humor, please contact me. Note/photo/phone. NYM F195

Cute, Very Successful, Bright, Funny—Jewish girl, 36, seeks best friend, lover, partner and playmate in similar Jewish boy, 30's. NYM Y690

Sophisticated, Very Attractive—Successful, adventurous female, seeks someone special - single, tall male, 45-55, very intelligent, distinguished, successful - someone who values work, play, friendship and a loving relationship. Note/photo/phone, please. NYM Y661

Marriage-Minded (46)—Jewish, successful investment banker, is keen to meet lively companion of 35-40 years of age, who is not only ambitious and warm-hearted but fully comprehends the ups and downs of life. Has a home in New York and the Hamptons. Photo please. NYM Y660

Successful Gentleman—Professional electrical engineer, 52, seeks an attractive and intelligent lady, 31-39, to share and enjoy life at his LI home with goal of marriage. Bio/photo/phone. NYM L725

Like To Cuddle?—Warm, attractive professional, nonsmoking Jewish female and outdoors enthusiast, 34, 5'8", seeks white male, 30-43, to share joys of city and country life: music, movies and good food, nature, animals, hiking, skiing. Photo optional. NYM Y663

Special, Attractive, Creative—Fun-loving female, late 30's, seeks attractive male counterpart, 35-45, to paint a colorful life together. Photo/note/phone. NYM Y662

Best Of Both Worlds—Manhattan weekdays, country weekends. Provocative, shapely 38-year-old, 5'4" brunette entrepreneuse. Secure, reticent, sophisticated yet earthy. Seeks ruggedly handsome, slightly offbeat, settled, charismatic, intellectual gent, late 40's-early 60's, for easygoing, fun romance, who might enjoy theater, concerts, tennis, outdoors. Nonsmoker and Manhattanite please. Photo a plus. NYM L723

Very Attractive, Slim, Curvy Blond—Fun-loving, and other positive qualities, seeks close relationship with Jewish man, nonsmoker, 55 plus. Vivacious with a zest for life. Note/photo/phone. NYM Y697

Tall, Slim, Attractive, Successful—White female seeking tall, white, successful, caring male, 26-37, who enjoys fine dining, walks on the beach, picnics, travel, theater, museums, with a good sense of humor. Photo/phone/note. NYM L760

Woman, 42 With 30's Attitude—Jewish entrepreneur seeks counterpart. I am a powerful, enlightened yet vulnerable woman, open to all life experiences. Attractive with a great sense of style, comfortable up or downtown. If you are a powerful, self-assured, successful man, committed to what you're doing in life, open to new things and looking for that special, dynamic woman to share with...I may be the one. Photo/phone, please. NYM Y692

Irresponsible, 30's Man—With no visible means of support - seeks meaningless relationship with classy lady. Inner beauty a minus. Formerly good-looking but life style has badly deteriorated all but the working parts. Immature, insincere, selfish, jealous and stingy. References provided. Will promise anything. Limited vocabulary. Can deal with intelligence if necessary. No goals in life, no credit line, no assets other than a decent Manhattan address. Don't smoke but would like to. Give it your best shot - you might get lucky. Photo and phone please. All replies answered - have nothing else to do. NYM F233

Interesting, Successful Male—Sensitive, attractive, multifaceted, 39 years old, seeks attractive young lady, 25-35, to share and solve the mysteries of life. Photo/note/phone. NYM D255

Ambitious Manhattanite—43, 5'10", 185. Likes fine dining, repartee. Seeks very pretty Christian lady, 30-36, nonsmoker. Collegiate type a plus. NYM F235

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Connecticut, Jewish Professional—52, divorced, 5'10", intelligent, cultured. Seeks an adorable, quality Jewish woman, attractive, well-groomed, 35 plus, bright, affectionate, vivacious and a nonsmoker. Note/phone/current photo. NYM Y695

Trustworthy, Funny—Jewish man, 37, thin, cute, attorney, NYC emigre, lives on ranch near Albany, seeks extremely fit and slim, bright Jewish woman for marriage. I visit my west side condo often. Photo, note. NYM Y696

Do You Apply Lessons of 60's—To realities of 80's? Black man, late 30's, writer, seeks nonmaterialistic, proud Latina or black female for walks, talks, cultural affairs. Photo. NYM Y698

Very Pretty, Shapely—Jewish professional, great smile, warm, witty and sharp, sophisticated but unpretentious. Seeks attractive, warm, sincere, interesting, successful, reasonably sane man, 38-52. Photos exchanged. NYM L755

Doctor - Tall, Slim, Good-Looking—Seeks similar in lady, 40's, for meaningful relationship. NYM Y700

Holiday Surprise—If you can't have fun in the sun, share joy in the city with very pretty, affectionate, good-natured world traveler, environmentalist who seeks humorous, kind, nonsmoking, handsome - mustache a plus - savvy man (kids, pets okay) who knows a woman over 40 can be terrific. Phone, photo helpful. NYM L756

Television Writer, 34—Warm, nonjudgmental. MS in engineering. Slim, very handsome/refined looking. Seeks very intelligent, Waspy female. Will exchange photos. NYM Y701

Just For You—Handsome real estate executive, 29, seeks slim, pretty, intelligent Jewish lady, 25-30, who enjoys traveling, athletics and the arts. Sincerity, pretty smile and a desire for a quality life is key. Note/phone/photo, please. NYM Y703

Handsome Shrink—31, Jewish, sincerely seeks pretty, playful, marriage-minded girl, 25-35. Photo, please. NYM L758

Attractive Connecticut Male—Attorney, 39, 5'10", trim, Jewish, warm and sensitive, traditional values, pleasant, with good sense of humor, nonsmoking. Enjoys music, attending concerts, dining and dancing, good conversation and just sharing. Seeks slim and pretty Jewish female with compatible qualities, 30-38, who is ready for a lasting relationship. Letter/phone/photo, please. NYM L759

Believe In Reincarnation?—If not, let's meet during this lifetime. Responsible, nonsmoking Jewish male, 41, 5'8", seeks outgoing, unpretentious, active, trim, marriage-minded Jewish female, 20's-30's. I enjoy theater, movies, sports, music, dining. Photo appreciated. NYM Y702

Are You A Man—58 plus, tall, attractive, successful, full of fun? You're wanted, by a tall, pretty blond, early 50's. NYM Y704

Romance?—Busy professional woman, 30, attractive, slender. Loves country and city pleasures - and a sense of humor. Seeks male counterpart, 28-40. NYM F243

MD, Handsome, 28, 5'10"—Athletic, caring, seeks classy Jewish professional female, under 28. Note/photo. NYM D257

Pretty, Slim, Attractive Lawyer—Seeks professional man with sense of humor, 38-45. Photo/note. NYM Y708

Handsome MD—Seeks pretty, vivacious and fun-loving woman, 25-30, to share life's adventures with. NYM F215

Attractive Rubenesque Greek Goddess—Intelligent professional by day; sensually alluring by night; 39, 5'6", sincere, secure, diverse, mom part-time. Seeks handsome, fit counterpart, 32-48, 5'8" and up, to pamper as special god! Phone/note (photo a plus). NYM L745

Dodgers Won - All Not Lost!—Attractive MD, 27, seeks fun-loving, Christian man, 26-35. Send note, photo - of yourself or Met you most resemble. NYM C992

Good-Looking Millionaire—Involved in real estate, is looking for a relationship with a beautiful woman who enjoys champagne and caviar evenings, romantic evenings at the theater, vacations in the Caribbean and all that life can offer. NYM F211

Blond Mane, Blue Eyes, Great Smile—28, Jewish/Italian, creative/corporate, Tiffany's/jeans. Scarsdale bred, Chicago Masters, used to the good things in life. Seeks: male, 28-37, sharing similar upbringing, attractive, considerate, funny, who likes dogs and looks forward to marriage and kids. Note/photo/phone. NYM L737

Naughty Blue Eyes—Athletic, muscular male, very good-looking, highly educated, irreverent, well-traveled. Seeks intelligent, educated, relaxed, nonsmoking woman, 28-35. Great looks a plus. Photo, phone. NYM F212

Witty, Warm, Unique—Handsome, professional man, 25, seeks classy, sassy lady, 20-30. I enjoy dancing, dining, theater, comedy and romance. I can speak Spanish and some Japanese. NYM F213

Pretty, Green-Eyed Brunette—32, svelte, leggy, never wed. Seeks successful male, future commitment. NYM F216

Thoroughly Modern Manhattanite—Very attractive, tall, slim, blue-eyed, romantic woman. I love NY, the arts, books and travel. Seeking attractive, warm, gentle, funny, bright man, 45-55, as friend/lover. Recent photo. NYM F219

Wanted: Widower—With young children. Tall, warm, loving, sexy nurturer, 41, wants to fill that empty place in your family and my heart. Photo. NYM L739

Conservative, Single White Male—38, seeking attractive, single white female, 28-38. I like dining, ice skating, old movies. I am interesting, honest, sincere. Send letter and photo. NYM Y682

Tall, Handsome Widower, Well-Built—5'7", Catholic, conservative, two homes, MBA, seeks counterpart under 50. Photo a must. POB 1358, NYC, NY 10159.

Seeking Male Soul Mate—Genuine, kind, Jewish Nashville woman, 43, wants to share life's adventures. Me: 5'4", 106 lbs, beautiful, sensitive. You: compatible, sexy, comfortable. Photo please. NYM L749

Vibrant Jewish Widow—Intelligent, very attractive, seeks gentleman, 60's-70's, whose age is not a state of mind. NYM F125

Maybe This Time—Jewish MD, 33, handsome, witty, intelligent, nice guy - seeks nice, normal, sincere, beautiful inside and out, professional Jewish female, 24-30, for love, marriage and happily-ever-after. NYM L750

Attractive Investment Banker—Tall, dynamic Jewish female, 29, Ivy MBA. Seeks handsome Jewish male MD, DDS, JD, MBA, PhD, 5'10" plus, for lasting relationship leading to marriage. NYM L762

Exotic, Fun-Loving MD—Very slim, tall, model-like, 30's - warm and cultured. Seeks tall, caring, highly-educated, successful professional (Edward Yardeni type) single white male, 32-40 for marriage and family. No addictions please. Letter/photo a must. NYM Y688

Very Pretty Romantic Brunette—22, 5'2", 90 lbs, seeks highly successful executive (Wall Street/Fortune 500), for serious relationship. I'm: Bennington grad, aspiring author, sensitive, gentle, ambitious, idealistic, with classic looks/style. You: 30-40, very driven, smart, clean-cut but not stuffy. Tall nice - not essential. NYM Y691

Extremely Warm, Attractive—Sensitive professional woman, 30's, with a good sense of humor and wide range of interests, wishes to meet a sincere and decent man. Please send a brief note with phone number. Photo appreciated. NYM F188

Happily Ever After—Pretty writer/*teacher seeks charming Jewish man* (30's-40's) with integrity, sensitivity, wit and wisdom - all the rest is fairy tales. NYM D251

Pinstripe Suits—Turn me on. Lady exec, 38, 5'10", seeks suitor. Dynamic? Romantic? Eclectic? You'll suit her. Photo appreciated. NYM F190

Jewish Male—29, 5'11', slim, professional. Interests include music, movies, sports, theater, dining out. Looking for Jewish female, nonsmoker. NYM L719

Pretty MD—42, youthful Irish looks, seeks successful professional man under 53, on the fast track but mellowing, sincere and honest, to share poetry, theater, jazz and warm seas, for possible commitment. Note/photo. NYM Y658

Petite Southerner, 32—Seeks sensitive gentleman who enjoys home-cooked meals, Scrabble, laughter and honesty. 32-38, Wasp. Photo a must. NYM Y689

Brazilian Girl—I'm 5'3", 31, single, 130 lbs, white, good-looking, five years in America, baby-sitter, studying English, love kids, family. I'd like to find my other half and marry. Note/photo/phone. NYM L721

Life Is A Possibility—Christian male, 33, 6', seeks unique (and maybe slightly off-beat) lady with instincts for the genuine. NYM L724

Looking For Soul Mate—Intelligent, romantic, energetic, successful, attractive woman in New England, seeks man of quality, 35-42, integrity, passion for life, sense of humor, expressive, sincerely values marriage, kids. Nonsmoker. Photo, note. NYM F237

Man Of Contrast—37, 5'6", fit, Chinese descent, professional. Seeks USA-born, Asian/white female who likes films, music, museums. NYM F239

Attractive Hispanic Attorney—Male, 36, honest and giving, seeks that special woman. She should be Hispanic, attractive, educated, under 5'6", 28-37. Please send informative note. Include phone, photo, if available. NYM F241

Very Cute—Slim, 23, warm, looking for handsome, successful man for serious relationship. Photo/phone. NYM L757

Going Places?—Let's share the ride! Jewish attorney, 27, likes travel, politics, skiing, cartoons. Seeks female MD, MBA. NYM D256

Too Talented, Too Intelligent—Can you live with these 'faults' in a warm, pretty, slim freelance artist? If you're a self-confident man (35-50) with honorable intentions, let's get together. Write me! NYM L761

Ballroom Dancer, Romantic Male—Professional wants established lady. Free lessons/take me to the Rainbow Room etc. Photo. NYM L765

Caring, Sensitive, Strikingly Handsome—Manhattan man, 44, 6'1", 168 lbs, successful and possessing a terrific sense o humor, wants to start the New Year with a smart, pretty, high energy woman. Please respond with a letter that tells me who you are not what you like. A photo is no necessary but would be appreciated NYM L770

Handsome Retired Lawyer—Financially secure, 63, 6', 180 lbs, brown hair and eyes Starting second career in the arts, divorced, humorous, gentle, affectionate sensitive, nonsmoking - likes fun, theater reading, tennis, good nutrition, city and country. Seeks slim, personable, cheerfu woman, 5'5" to 5'8". Recent photo. NYM Y709

Mid-Westchester Lively Lady—55, still seeks local single male companion fo moderate walks in Rockefeller Preserve and more. She's divorced, 5'5", typically English, pear-shaped, fair, literate, musical. Please respond to NYM L775.

Beautiful, Green-Eyed Blond—27/Jewish This polished exec is looking to cuddle up at home with a loving husband. I adore the Mambo, jazz and pampering the man who'll inspire my love and admiration NYM F255

Adventurous, Traveled, Romantic—Man 27, seeking a bright, beautiful, Orienta woman to share country drives and cit nights. Photo/note/phone. NYM F257

Better Than The Pickle Man—Is this ver handsome, 35, tall, well-built, Jewish, caring, professional who seeks leading lady It would be great if I were all that you wanted and you were my dream com *true - someone who's beauty and brain* would match my wit, charm, humor and looks. Let's cross the street of happines and share at least a cornbeef sandwich maybe a lifetime. Photo/note. NYM L77

Can't Read My Scary Book By Myself—Need an intelligent, optimistic, open stable man to cuddle up with by my fireplace. I am 34, petite, attractive, successful, independent, unspoiled, warm, carin and stylish. If you enjoy dinners, trave music, sun, laughing and aren't afraid o monsters, write me. Photo. NYM L780

Kind, Kinetic, Caring—Southern Westchester lady seeks nonsmoking, college-educated, cuddly male comrade for coziness during cold winter nights. Note please. NYM F206

Bright, Active, Attractive—Affectionate Danish woman, seeks extra intelligent, nonsmoking man, over 55, with tender heart. Photo/note/phone. NYM L726

Beautiful Without Claws—6'3" without heels, Ivy without attitude, lonely without you. Nonsmoker, to 36. NYM L733

Attractive White Female—Attorney. Kind, warm, good-listener, 30, slim, seeks liberal, educated white male, 27-40 who likes people, good conversation, football, skiing and to laugh, to share the holidays and maybe life. Photo/note. NYM L768

Successful Professional—Previously married. 50 year old male seeks petite, attractive female, 40-50, to share all the joys that life can offer the second time around. NYM L766

Very Clean And I Try Hard—Good-looking, in great shape, unique business owner, looking for the woman to make me stop looking, 25-35, skier a plus. NYM Y713

Greek-American Professional—31 years of age, successful businessman seeking slim, personable lady, 21-35, for relationship, possibly marriage. Photo/bio. No drugs. NYM L773

Funny Man—37, handsome, Jewish writer, seeks woman with brains, beauty and funny bone. Photo/epistle. NYM Y710

ASSORTMENTS

Assortments **is a weekly bulletin board in New York Magazine's Classified. Find a friend, send best wishes or promote your special event. Personal rate is $28.00 per line. Business rate is $40.00 per line. Non-profit rate is $25.00 per line. Add $15.00 for NYM Box Number. Call 212-971-3155.**

Co-Parenting—Attractive psychotherapist seeks healthy, stable man to help me have and raise a child. Not interested in marriage. NYM F228

Looking To Share Experience Of A Lifetime?
Promise friendship, fun and a personal awakening for single Jewish men and women, 25-40. Fall in love in Israel on the UJA winter singles mission. Feb 5-15th.
Call Tikva, 212-818-9100, ext 355.

Barneys · Le Cafe, 11/21, 1PM—Near fountain. You with near-shoulder-length, reddish-brown hair, purple coat and girlfriend. I had short brown/blond hair and sat behind to your left. We walked out together but did not speak. Would love to meet you. NYM F201

Co-Parent Wanted—I am a stable, professional, Ivy-educated bisexual male, HIV negative. Midwestern values, strong friendships and sense of humor would help. NYM F048

It Is Lonely—At The Top!...Very handsome, single man, age 33, well-built, 5'9", 145 lbs, dark hair, warm dark eyes, with charming personality and character to match. Highly motivated, successful, enterprising, independent and creative entrepreneur engaged in many diversified, lucrative business ventures. Owner of international hi-tech engineering and manufacturing firm, real estate, car collector...Seeks pretty, sexy, slim, cheerful, cuddly, playful woman, age 18-33, to share everything with. I look forward to hearing from you soon! NYM F248

Warm And Witty Lady MD—33, 5'8". Slim, attractive, blond. Irish-Italian descent. Effervescent, down-to-earth. Enjoys aerobics, travel, shopping, Sunday Times. Seeks tall, nonsmoking, professional man for serious relationship. NYM F254

Real Real Special—5'11" tall, blue eyes, long curly hair, real good-looking, sensitive, good-humor, outdoor type, also homebody, owns company, beach house, etc. Wants to meet down-to-earth, very pretty lady, 28-35 years, for romance and future together. NYC resident preferred. Photo a must. NYM Y712

Silent World—Share with me a unique world of tranquility, conversations on paper, foreign films, country excursions. Genuine, spirited designer, native Japanese (US-educated), seeks special man, 30-45, with warmth, depth, cute smile. Photo. NYM F260

Pretty, Energetic Banker—33, slender, fun, intelligent and well-bred, who seeks same in a tall, successful professional, 28-38. Photo a must. NYM F247

Beautiful, Feminine, Curvaceous—Glib, PhD, 40, seeks well-bred gentleman, tender, loving, educated, witty and vulnerable. NYM L769

Dynamic Man—40, 6'2", 180 lbs. White Christian enjoys theater, museums, outdoors, seeks tall gal with similar interests. Note/phone. NYM L772

Susan Lucci Look-alike—Seeks Jewish man of depth, 35-42. Photo. NYM L767

Exceptionally Handsome, Athletic—And romantic, Jewish businessman. 33, 6'1", avid skier and windsurfer, seeks a beautiful woman. Let's be the couple that stands out in the crowd. Photo. NYM Y694

Looking For Mr. T-Bar—Silly, smart, sexy skiier seeks similar soul. Cute Jewish female, 28, in search of male, under 32, 5'8" plus. Note/phone/photo. NYM Y714

Sincere, Successful, Attractive—Single white male, 39, seeks warm, caring, very tall, articulate black woman. NYM L776

Up Front, Sensual, Brooklyn—Italian Jennifer Beals, divorced, 34, son, 4, nonsmoker, non-drinker, no drugs. Seeks male counterpart: tall, trim, 30-36ish, for whole 9 yards. Phone and photo. NYM L777

Lovely Professional Woman—41, aspiring stand-up comedienne (also humorous in other positions), loves nature, European travel, symphonic music, opera, seeks kind, intelligent man (40-55) for a not unduly neurotic relationship. NYM L778

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 635

BY MARY ANN MADDEN

Mickey Rooney and Zsa Zsa Gabor in MARRIED TO THE MOB

DIRTY MARY AND CRAZY LARRY, with Mary Martin and Larry Hagman

HOUSE OF WAX, starring Sophia Loren, Robert Stack, Peggy Lee, Ricardo Montalban, Monique van Vooren, Cornel Wilde, Victoria Principal, Tony Curtis, with Loni Anderson as "The Living Statue."

Above, role models. Competitors are invited to recast one bona fide film in a whimsical fashion.

Results of Competition 632, in which you were asked for titles of books omitted from our Christmas list.

Report: In order to conserve energy, we will move directly into Most Popular Topics, arranged by best title. They include QUAYLE ON QUAYLE. THE MORTON DOWNEY JR. (GERALDO RIVERA, AYATOLLAH) BOOK OF ETIQUETTE. IVANA! ROOT CANAL SIMPLIFIED. MUNCIE, INDIANA, ON $100 A DAY. VANNA SPEAKS. CREATING SCRIMSHAW WITH MEDICAL WASTE. IRS AUDITS CAN BE FUN. THE THIN PERSON'S GUIDE TO WEIGHT GAIN. MY PLANS FOR A GENTLER, KINDER AMERICA. Plus all about Idi, Sukhreet, Imelda, Tawana, Donald, Robin, and Mike. And, exorably, READ THOSE ENTRAILS. We wish you all, every one, a happy Christmas, a safe and sane 1989.

First Prizes of two-year subscriptions to "New York" to:

A CHILD'S GUIDE TO PROUST
John Gahagan, Hudson, Mich.

1972
Vladimir Albert, Beverly Hills, Calif.

PERU: LAND OF GUANO
Alice M. McCaddin, Bayonne, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

THE VEG-O-MATIC MURDERS
Roger Menell, N.Y.C.

GARBO TOOK IT BLACK: Memoirs of a Hollywood Gofer
Marc Miller, Brooklyn

GADGE'S GUIDE TO GIRLS, GIRLS, GIRLS
David Yarnell, Los Angeles, Calif.

And Honorable Mention to:

MEN ARE SCUM, by Shere Hite
Bob Walser, Minneapolis, Minn.

HOW TO PROFIT FROM THE COMING APOCALYPSE
Jacob Regal, Brooklyn

THE "WAITING FOR GODOT" BLACKBOOK: THOSE WHO GOT IN
Jay McDonnell, N.Y.C.

BABY'S FIRST BOOK OF PIT BULLS
Viktor Blume, Sayville, N.Y.

WOMEN WHO READ TOO MUCH ABOUT LOVING TOO MUCH
P. Press, N.Y.C.

EXTREME UNCTION FOR THE ENTIRE FAMILY
Richard Burke, Ho-Ho-Kus, N.J.

WINNING THROUGH ALLITERATION
Judy Malloy, N.Y.C.

COOKING WITH FERRET
Jean Burroughs, Roswell, Ga.

CRY HAMSTER!
Allen Brookins-Brown, Minneapolis, Minn.

LET'S HUM
Joe Romanello, Brooklyn

THE ED MEESE JOKE BOOK
Ogden Nield, N.Y.C.

THE ENCYCLOPEDIA OF CURLING
Craig Wolfson, Waltham, Mass.

THE OFFICIAL GUIDE TO PENTAGON COST OVERRUNS
Judith M. Kass, N.Y.C.

THE PRACTICAL BOOK OF FAIRIES
Edmund Conti, Summit, N.J.

THINK YOURSELF HUSKY
Darius Jedburgh, Tuckahoe, N.Y.

EAT TO KILL: YOUR GUIDE TO COVERT NUTRITION
Ralph Bonheim, Brooklyn

THE ALL-OCCASION BOOK OF FOUR-LETTER WORDS
J. M. Glick, Kinnelon, N.J.

COOKING WITHOUT FOOD
Marie Dippolito, Rocky Point, N.Y.

DIMPLED CHEEKS IN 30 WEEKS
Rick Lyman, N.Y.C.

THEY CALL ME BRENT MUSBERGER
A. Shulman, Chevy Chase, Md.

LEARN TO MILK POISONOUS SNAKES AT HOME
Hélène Petrakis-Gargam, Chambery, France

COLORING BOOK OF THE DEAD
Al E. Campagnolo, Eastchester, N.Y.

YOUR PERSONALITY: WHAT TO FIX FIRST
Peter de Vries, N.Y.C.

SATAN REVISED AND REVISITED
Brendan Burke, Ho-Ho-Kus, N.J.

A TREASURY OF SHRUNKEN HEADS
Lester Krumholz, Hyde Park, Mass.

ME, ROB LOWE
Jeff Natter, Brooklyn

OH, THOSE EARS!, by Annette Funicello
Susan Petito, N.Y.C.

ALL YOU CAN DO WITH LOVE, MEDICINE, AND MIRACLES WHEN BAD THINGS HAPPEN TO GOOD PEOPLE WHO SWIM WITH THE SHARKS IS ENOUGH
Jack Rose, N.Y.C.

WILLARD SCOTT'S BIG BOOK OF 100-YEAR-OLDS
Brian Plante, Fords, N.J.

RETURN TO PENGUIN ISLAND
Hilliard B. Holbrook, Pensacola, Fla.

TURN DEAD THINGS INTO MOTOR OIL AND SAVE $
Art Newcomb, N.Y.C.

SO YOU WANT TO BECOME A TRIATHLETE (Large-Print Edition)
Kevin McLoughlin, Lemon Grove, Calif.

NOT JUST ANOTHER GERBIL
Martin Asher, N.Y.C.

THE "ON HOLD" MUSIC LOVER'S GUIDE
Julia Hunkins, Tappan, N.J.

TAKE HER, SHE'S MY HAT
Sal Rosa, N.Y.C.

PRO BONO PUBLICO FOR FUN AND PROFIT
Kathy Hakim, Queens

THE POP-UP BOOK OF BOILS
David Giralmo, N.Y.C.

THE BUSY PERSON'S BOOK OF COMPLETED CROSSWORD PUZZLES
S. Komishane, Elizabeth, N.J.
sp. ment.: David I. Warren, Chagrin Falls, Ohio

"JUST SAY NO," SIMPLIFIED
David Brubaker, Carlisle, Pa.

HANDBOOK OF PRACTICAL GUESSWORK
Connie Pace, Damariscotta, Me.

DEVOURING YOUR YOUNG
Alvin Dickstein, N.Y.C.

RICHARD NIXON: EVERYTHING OLD IS NEW AGAIN
Paul Kellogg, N.Y.C.

TAMMY AND THE BACHELOR: REVENGE IS MINE
Michael Dorris, Cornish, N.H.

BETSY BLOOMINGDALE: THE PEACE CORPS YEARS
Clay St. John, N.Y.C.
similarly: Ben Morgan, Oakland, Calif.

HOW I MADE $1,000 IN REAL ESTATE
Deb Shoss, Sanibel, Fla.

THE ROMANCE OF RAISINS
Henrietta Klein-Doktor, Englewood, N.J.

OGRE, ERGO, GORE: MURDER BY ANAGRAM
Donald E. Fay, Baltimore, Md.

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DR. JOY CISTERN'S GUIDE TO LOVE, SEX, AND THE UNIVERSE
Lois Libien, Glen Rock, N.J.

A BOY AND HIS DOG: The Story Behind the Buster Brown Logo
Melissa Ryder, Haworth, N.J.

HOW TO CATCH STARFISH AND OTHER ELUSIVE SEA ODDITIES
Barbara Golub, Jericho, N.Y.

PHONE FREEDOM: A Complete Guide to Party-Line Numbers
Richard Fried, Brooklyn.
similarly: Irene Tytik, Aspen, Col.

CODFISH COOKERY
Peter Homans, N.Y.C.

BACK TO WONDER BREAD
Sam Williams, Seattle, Wash.

THE BELGIAN ART OF LOVE
Russell Goldberg, N.Y.C.

YOU SAY POTATO, I SAY MENUDO: In Defense of Teeny-Bop Pop
Amy Hohn, N.Y.C.

THE ABUNDANT LIFE INSIDE YOUR ORIENTAL RUG
Ann Hunkins, N.Y.C.

THE LITTLE BOOK OF VIRUSES
Joe Cusatis, Peekskill, N.Y.

MURDER IN THE BUREAU OF WEIGHTS AND MEASURES, by Margaret Truman
Don Brophy, N.Y.C.

HOW TO GROUT YOUR WAY THROUGH COLLEGE
Shirley Brandsen, Zeeland, Mich.

FAVORITE CAT NAMES: 1850 to 1912
Jan Streilein, Johnstown, Pa.

SUFFRAGETTE LAG: The Failure of the Equal-Rights Amendment
Claude Dukenfeld, Cambridge, Mass.

THE LARGEST BOOK IN THE WORLD
Lillian Henning, Summit, N.J.

HOW TO LIVE WITH ENNUI
Bernard Plotnick, Pompano Beach, Fla.

DOMESTICATING BATS MADE EASY
Rita Lener, N.Y.C.

BIBLE LIMERICKS
M. A. Howard, Somerville, Mass.

REV. JERRY FALWELL'S PLAIN TALK FOR LITTLE FOLKS
James Elward, N.Y.C.

COOKING WITH LOU ALBANO
Rita Voigt, N. Brunswick, N.J.
sp. ment.: Jay Tischenkel, Miami, Fla.

JOAN DIDION'S BIG BOOK OF BEDTIME STORIES
David Wertheimer, Brooklyn

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 635, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by December 16. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 16 issue. Out-of-town postmarks are given three days' grace.

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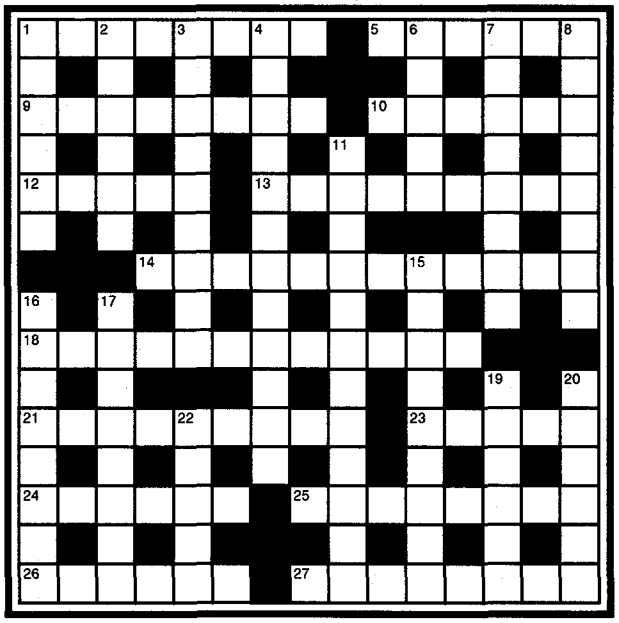
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Put across the mouth to keep the chaps away. (3-5)
5 Tropic disease. (6)
9 Transport a merry monarch used for the flight. (8)
10 Noxious substance is secreted in tree. (6)
12 Indian instructor giving direction to foreign friend. (5)
13 Going ahead before giving up. (9)
14 Hands out soup to church congregation—numbers increased to this degree? (12)
18 Can digressor reform? Too intractable! (5-7)
21 Poor old men get accommodation provided. (9)
23 Physician seeking shelter for child. (5)
24 Ought ringleader be rebuked for this bloomer? (6)
25 Documentation of people sleeping rough in Irish capital. (8)
26 Sets my new theory of the universe. (6)
27 Balance being maintained between land-masses, island thus stays at sea. (8)



DOWN

1 Stripper taking to wings. (6)
2 Left an apprentice at the entrance. (6)
3 Noah's navigation aids, after dark, say? (3-6)
4 Lovers of luxury over-tip: usual at sea. (12)
6 All agreed to make redress. (5)
7 A certainty in the foundry? (4-4)
8 Outlaw a minor English gender change. (8)
11 Acts of retribution—Aristotelian fashion. (12)
15 It takes two to make a quarrel. (9)
16 Fishy edgings? (8)
17 Guides having to study the ventilation systems. (8)
19 City information girl. (6)
20 Wheezing companion bearing litter container. (6)
22 Select part of the literary work. (5)

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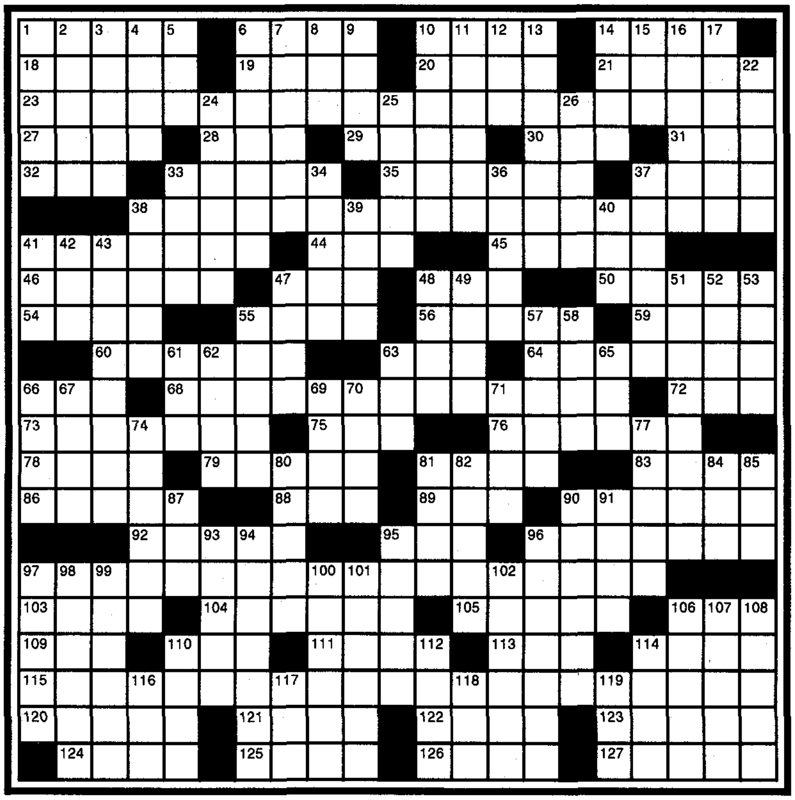
'NAME IS THE GAME': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

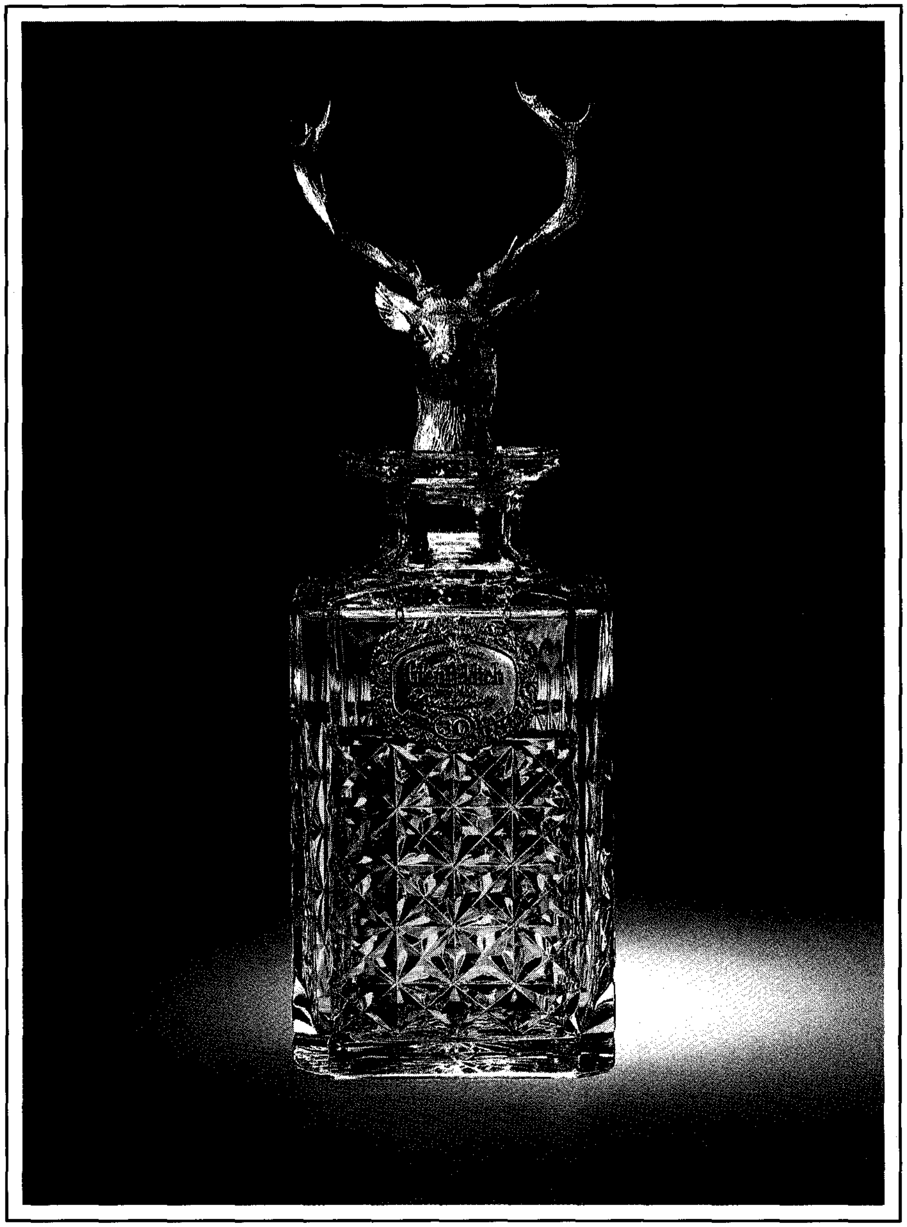
1 Mikado's realm
6 Galileo's city
10 Clubbed, old style
14 Beerlike Arab drink
18 Jong
19 Lotion ingredient
20 Winnie-the-bear
21 Sir Anthony's family
23 Gardeners' ad?
27 Ovine females
28 —— polloi
29 Chaplin
30 Carson
31 Lyon
32 Tremayne
33 Prentiss
35 Girl-watching
37 TV Jack
38 Take a deserved break?
41 Forensic contests
44 Upperclassmen: abbr.
45 Ne'er-ending
46 Faye and Cooper
47 Lillie
48 Unconscious
50 Word with case or way
54 What the Aswan dams
55 Cordell or Josephine
56 Apartheid village
59 River of Spain
60 Hotel suite
63 Fleming
64 Pass sentence on
66 Botanist Gray
68 Side dish with turkey?
72 Call from 27-Across
73 Periodic subsidy
75 Andalusian aunt
76 Ready for visitors
78 O'Hara estate
79 Champ Mike
81 Realtor's measure
83 Sworn promise
86 View from Santiago
88 Omega
89 Second word of the Bible
90 Written pauses
92 Momentary lull
95 Afternoon reception
96 Nutrient
97 Hit sitcom of the '70s?
103 Wertmuller
104 Yellowstone Park attraction
105 Dame Edith
106 Rickles
109 Geller
110 Marseilles Mrs.
111 Abound
113 Brazilian blackbird
114 Part of DMZ
115 Dairy pasta dish?
120 Murrow's "—— Now"
121 Locals' opps.
122 Moreno
123 Slipped a cog
124 Farm mail abbrs.
125 Optimistic
126 Author Kingsley
127 Soldiers' stations

DOWN

1 Tiffany purchase
2 "Three little maids from school ——"
3 —— Peak
4 Rickenbacker and buddies
5 Kiltie's veto
6 Expenditures
7 Philippine city
8 French pittance
9 Before sol or space
10 Type of bath or cake
11 Ethics
12 Tiriac of tennis
13 Tie —— (get hitched)
14 Lahr
15 Keats form
16 Playground plank
17 Yearly
22 Sibyls
24 Lunar stages
25 "Crazy" birds
26 Old French dance
33 Rozelle
34 Photographer Adams
36 "—— Song Go Out of My Heart"
37 Gasped for breath
38 Al Unser, for one
39 Roberts
40 B.&O., L.I., etc.
41 Rather
42 Whitney
43 Highway poster?
47 Watt item
48 All right
49 Jardinieres
51 What a laser is?
52 MacLaine role
53 Jaffe
55 —— Andy
57 Kind of angle
58 Ness, e.g.
61 Turner
62 Car scar
63 Levin
65 Modern: prefix
66 Nick and Nora's dog
67 Getz
69 Shelley's prep school
70 Source of a twist
71 Berne's river
74 Spanish stew
77 Tot's parent
80 Out at the elbows
81 To —— (exactly)
82 Rub the wrong way
84 Take a burn
85 33rd Pres.
87 Mineo
90 Dispensary
91 Certain paintings
93 Pint-sized African
94 Derisive smiler
95 Proverbial crowd
96 Actress Blake, et al.
97 Prunes' ancestors
98 Better ventilated
99 Child-aid org.
100 Bars, at law
101 Weensy's partner
102 Lemmon film, 1972
106 Activists
107 First symptoms
108 Requisites
110 Gooden's team
112 Hess
114 Mostel
116 Boxer Gavilan
117 Losing line at tic-tac-toe
118 Draw a bead on
119 Jivy



Solutions to last week's puzzles appear on page 153.



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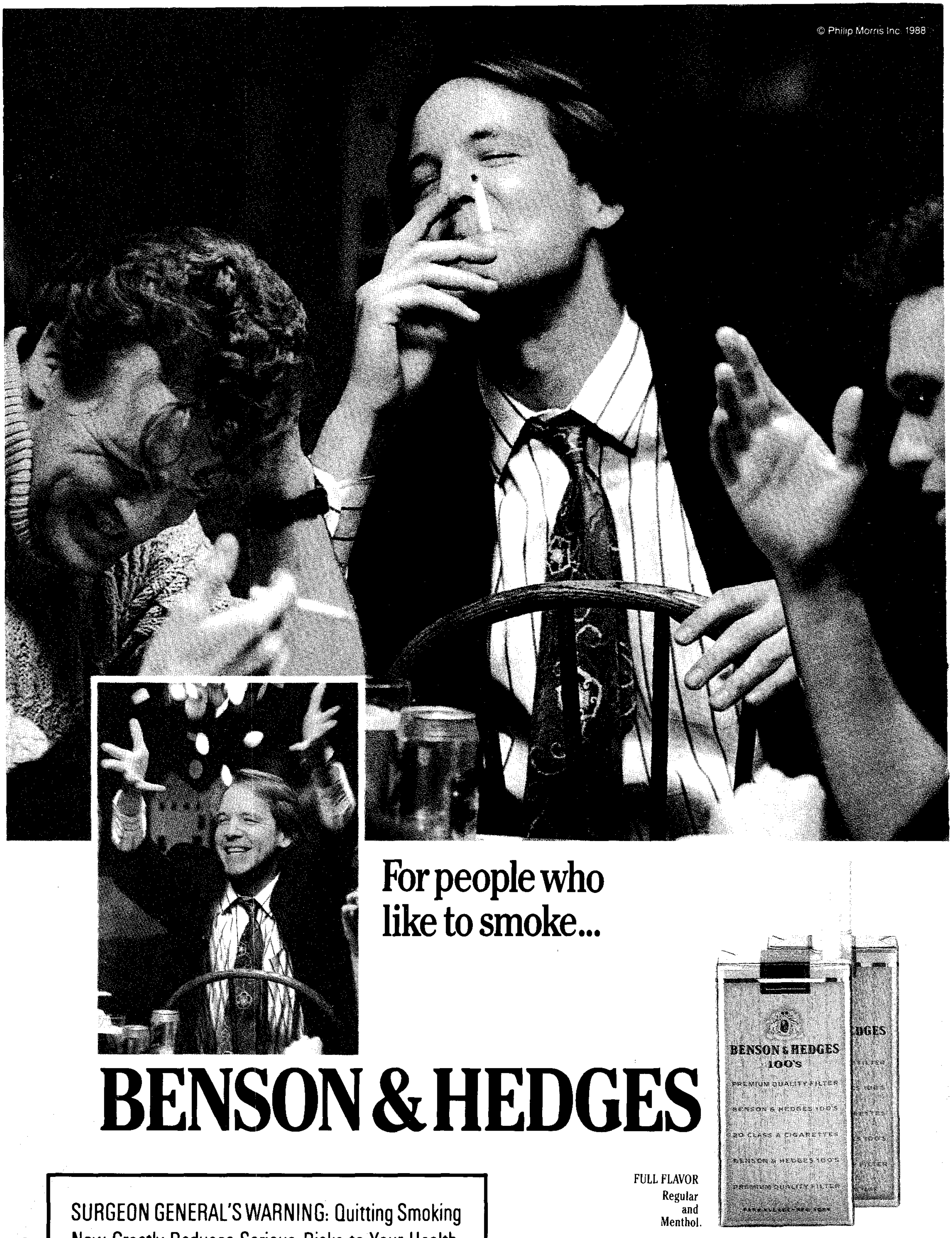
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